

House & Garden



HOUSE BUILDING NUMBER



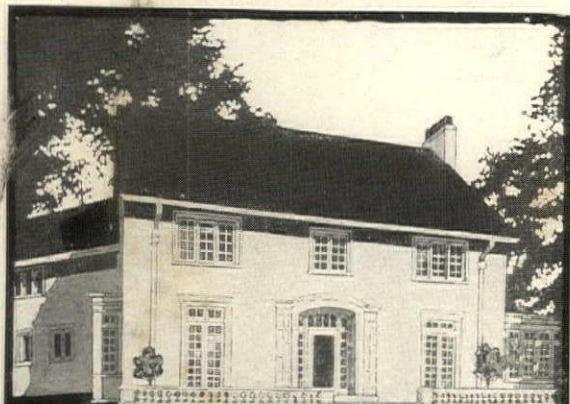
THE CABRIOLET

White
Sixteen valve 4'

A perfect example of custom built quality and an impressive illustration of the distinction to be attained by hand wrought, built in, refinement in every detail of body and chassis.

Upholstery and finish may be selected to suit the owner's individual taste.

The WHITE COMPANY, Cleveland



STUCCO is the ideal finish for the artistic home. It is also an economical finish, if properly compounded and rightly applied on a *background that will hold it securely*—that will *not* allow it to break away from its fastenings and crack.

Bishopric Board is the *one* background that, *in actual use*, has fully met these requirements—and it *cuts the cost* twenty-five per cent. It's a scientific combination of building principles as old as the pyramids.

Bishopric Board is made of dove-tailed lath that *clinches the stucco*; the lath are creosoted to preserve them, imbedded in asphalt-mastic, which is a perfect protection against vermin and dampness, and backed by heavy fibre-board through which neither sound, heat nor cold can penetrate.

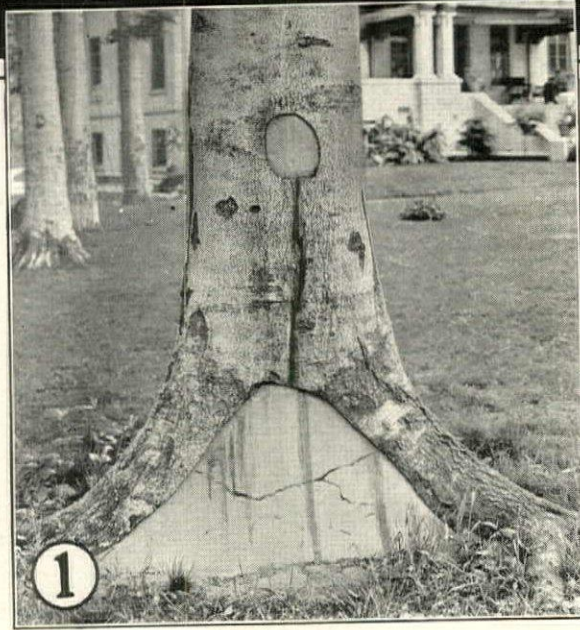


Let us send you free samples and our book "Built on the Wisdom of Ages." It illustrates homes, apartments and buildings of all kinds using Bishopric Board. It contains scientific tests with letters from architects, builders and users; and it gives facts and figures to prove that Bishopric Board is both the best and the most economical background made for the stucco-finished house.

The Mastic Wall Board & Roofing Co.
901 Este Ave. Cincinnati, O.

Residence of W. P. Rogers,
Dean Cincinnati Law School.
Architects, Lowe & Bollenbecker, Chicago.
Associate Architect, Garrett Simpkinson

Tree "patching" cannot



A crude cement patch—ineffective and injurious.



Cement patch removed—showing extensive and neglected decay.

Five typical letters from hundreds by satisfied Davey clients

Mr. Geo. M. Verity, Pres.
The American Rolling
Mill Co., Middletown,
Ohio.

"The work which your men did on my premises has every evidence of being first class in every respect."

Mr. T. W. Snow, Pres.
T. W. Snow Construc-
tion Co., Chicago, Ill.

"The work which you did at my place six or seven years ago is so satisfactory that I have not found it necessary to do anything more. Every tree you treated, including the worst ones, have since that time made new and beautiful trees."

Mr. Edward Holbrook,
President, The Gor-
ham Co., New York
City.

"I wish to express the satisfaction we have had in your work. The work has been done in a thorough manner and your foreman and his assistants are entitled to great credit."

Mr. Wm. H. Grafflin,
Falston Manor, Glen-
coe, Baltimore Co., Md.

"The work done at my place has been done in a very satisfactory way and you are fortunate in having such efficient and industrious employees, a refreshing experience in these days of carelessness and shirking."

Mrs. Chas. G. Weld,
Brookline, Mass.

"I am very much pleased with the result of your work on my trees. . . . From their present appearance I do not see why they should not last many years longer, whereas last year we had grave doubts as to their living."

THE tree is a living organism; it breathes, assimilates food, has a real circulation. Its normal condition is health, but it is subject to disease and decay just as any other living thing.

As with one's body or one's teeth, the tree responds only to that treatment which is in scientific accordance with Nature's laws.

The physician, the surgeon, or the dentist requires years of patient study, plus the intuitive skill born of ripe experience, before he is equipped to obtain successful results.

This is also exactly true in Tree Surgery. However, in Tree Surgery, scientific accuracy is not enough. Think of the terrific windstorm with its bending and twisting! You will then realize that Tree Surgery must be mechanically perfect to withstand it. The mechanical principles and methods of bracing employed by a real Tree Surgeon would amaze you.

Trees cannot be "patched" like barn doors. Men without long training and experience cannot save them. Tree Surgery is a science unto itself—a science demanding highly specialized knowledge and remarkable skill for its successful application.

Facts little understood

Because the facts set forth above have not been understood, great injury has been done to thousands of trees everywhere and a vast amount of money has been wasted in disastrous tree "patching."

It has been the fault of nobody in particular. Tree owners simply have not realized the degree of scientific knowledge and mechanical skill required in the permanent saving of trees. And "tree patchers"—the men who have been doing the faulty and dangerous work—are in many cases conscientious enough, but ignorant of the facts and lacking in skill.

Photograph No. 1 illustrates a typical case of tree "patching." To the untrained eye this work probably looks good, but a Davey Tree Surgeon saw at a glance that the conditions were bad. Growths of fungus disease appeared along the edges of the filling and on the bark between the large and small fillings.

Photograph No. 2 shows the filling taken out. Nearly every principle of the science of Tree Surgery had been violated—the rough decay only had been removed; the cavity had not been disinfected; the condition of decay behind this crude cement patch was actually appalling, and the filling had only been in two or three months; no bracing of any kind had been used; no means had been provided to exclude moisture; the large filling had been put in as a solid mass, making no allowance for the sway of the tree.

Photograph No. 3 shows all decay removed by a Davey Tree Surgeon; the cavity thoroughly disinfected and waterproofed; the mechanical bracing partly in place; the watersheds cut to exclude moisture.

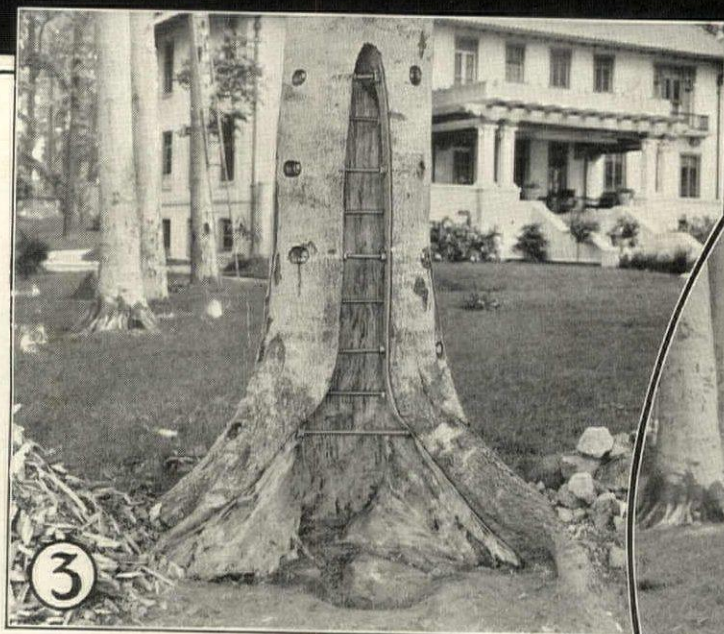
Photograph No. 4 shows the Davey filling completed, put in sectionally to permit swaying without breaking the filling. This tree has since stood through many severe storms in perfect condition. New bark is now growing over the filling along the edges. The tree has been saved permanently!

Davey Tree

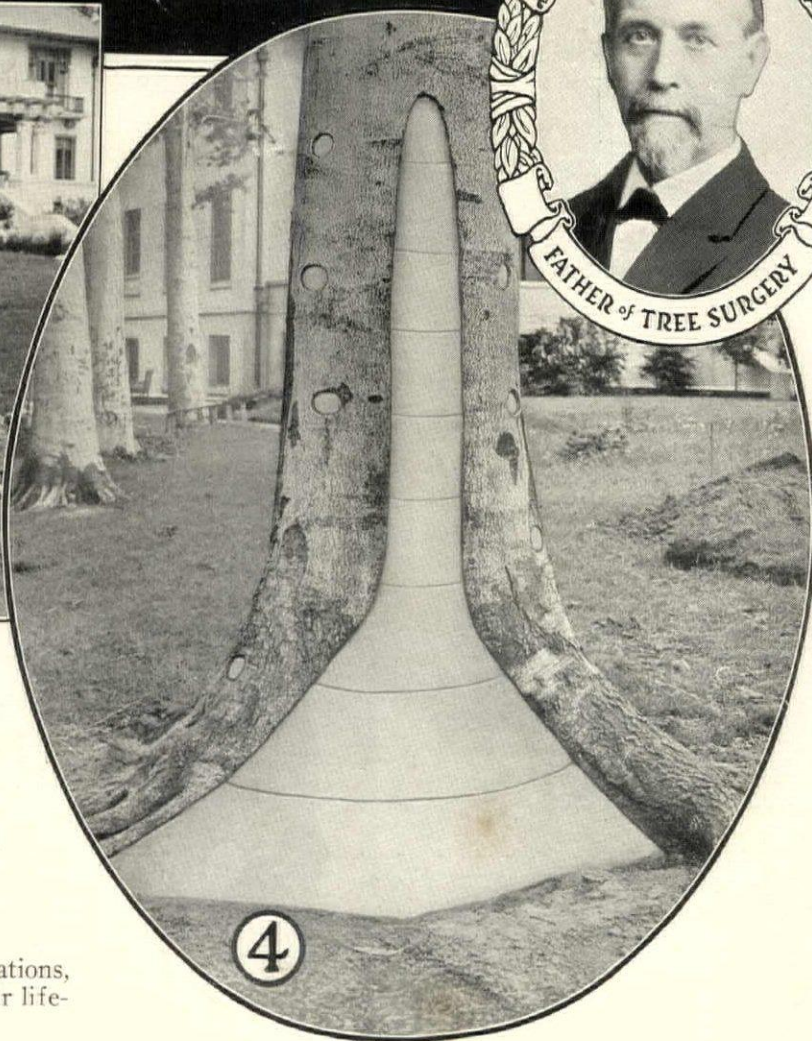
Every real Davey Tree Surgeon is pany and the public is cautioned

in the employ of the Davey Tree Expert Com-
against those falsely representing themselves.

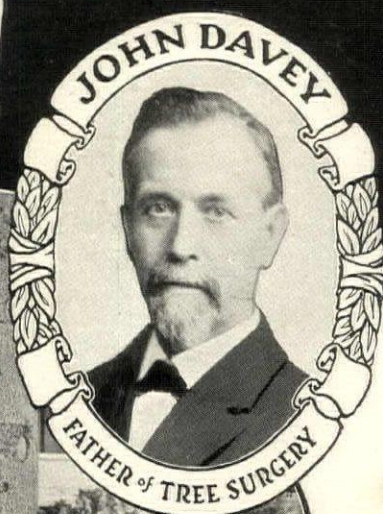
save your trees!



All decay removed, cavity disinfected and waterproofed, mechanical bracing installed.



This is Davey Tree Surgery. It is scientifically accurate and mechanically perfect. The sectional filling permits swaying without cracking.



Davey Tree Surgery is safe

It is scientifically accurate and mechanically perfect.

Your trees, many of them the product of several generations, are priceless. Once lost, they cannot be restored in your lifetime or that of your children.

To whom shall you entrust them? There can be only one answer, for there is only one safe place to go—to Davey Tree Surgeons.

Safe—because Davey Tree Surgery is time-proved; its record of successful performance for thousands of estate owners spans a generation.

Safe—because no Davey Tree Surgeon is allowed any responsibility until he has conclusively demonstrated his fitness. He must have served his full course of thorough practical training and scientific study in the Davey Institute of Tree Surgery—a school, the only one of its kind in the world, which we conduct for the specific purpose of drilling our men according to Davey methods and Davey ideals.

Safe—because we who know values in Tree Surgery and who demand and deliver the best, select the man

to whom the treatment of your priceless trees is to be entrusted.

Safe—because Davey Tree Surgery has been endorsed as best by the United States Government after an exhaustive official investigation.

Safe—because Davey Tree Surgery is recommended by thousands of prominent men and women, whose endorsement you can accept with complete confidence. (Several such endorsements appear on the left.)

Safe—because Davey Tree Surgeons are picked men, thoroughly trained, conscientious, intelligent, courteous, in love with their work. "Men," writes Dr. H. D. House, New York State Botanist and formerly pro-

fessor in Biltmore Forestry School, "who would do honor to any institution of learning in America."

Safe—because the Davey Company is a successful and responsible house, amply able to make good in every instance, and not needing, for the sake of temporary existence, to sacrifice in the slightest degree its high standards.

Tree "patching" cannot save your trees. Only scientific, mechanically perfect treatment by men trained through years to the point of finished skill can be permanently successful. And for such treatment by such men there is only one safe place to go—to Davey Tree Surgeons.

The Davey Tree Expert Co., Inc.
502 Elm Street, Kent, Ohio

(Operating the Davey Institute of Tree Surgery, Kent, Ohio.)

Branch Offices: 225 Fifth Ave., New York — 2017 Land Title Bldg., Philadelphia — Chicago

Permanent representatives located at Boston, Newport, Lenox, Hartford, Albany, Poughkeepsie, White Plains, Stamford, Jamaica, L. I., Morristown, N. J., Philadelphia, Harrisburg, Baltimore, Washington, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Louisville, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City. Canadian address: 81 St. Peter Street, Quebec.

Surgeons

FOR SAFE TREE SURGERY

Write today for FREE Examination of your Trees

—and booklet, "When Your Trees Need the Tree Surgeon."

What is the real condition of your trees? Are insidious diseases and hidden decay slowly undermining their strength? Will the next severe storm claim one or more as its victims? Only the experienced Tree Surgeon can tell you fully and definitely. Without cost or obligation to you, a Davey Tree Surgeon will visit your place, and render an honest verdict regarding their condition and needs. Write today.

HOUSE & GARDEN IS READY FOR IT



TULIP TIME

Now, when every garden lover feels the urge to get out with a trowel and dig in the dirt; when every home owner begins to think about raking the yard and to look hopefully for crocuses under the south wall, House & Garden is preparing for your benefit its:

March Issue

THE SPRING GARDENING GUIDE

which contains everything the amateur gardener needs to know at this season of the year

Just picking at random from the March schedule, there's *Tulip Time*, by Mrs. Francis King, who knows all about tulips and is the president of the Woman's Horticultural and Agricultural Association—she has a pretty trick of the pen, too.

And there's *Making a Dawn Garden*—a pink garden that looks as if rosy-fingered Aurora had just gone by. And, by the way, these color scheme gardens are quite the newest thing!

And there's *Filling the Salad Bowl*, if you prefer to make the acquaintance of succulent things to put in the "wine-scented and poetic soul of the capacious salad bowl"—some of them new even to Burbank.

And then there are planting tables to systematize the gardener's work, and advice for the under-glass horticulturist, and some new dwarf fruit trees.

And—if you don't know a single solitary thing about a garden except that you want one—we have just the thing for you in an article that begins with the very A-B-C of spading and tells everything to do and to avoid.

Nor has House & Garden forgotten the house. Spring fashions, slip covers, handwoven coverlets, old-fashioned desks, the decoration and furnishing of the nursery, interiors galore—they are

And—wait! There's a famous artist who lives in a grimy downtown New York Street. You go up in a horror of an elevator, pass through a barren hallway, open a grained-to-imitate-oak door—and instantly the soiled street, and the vapid people, and the cheap hallway vanish! That city apartment is a fairy tale. The artist's ceiling painted in smoky gold, for one thing—but wait! It's in the March issue. Read it there.

We know from experience that this Spring Gardening Guide will be one of the most popular numbers—and one of those most quickly sold out on the news-stands

RESERVE YOUR COPY AT YOUR NEWSDEALER'S NO

Madame Butterfly

Portals of Enchantment

IN all opera there is no more enchanting music than "Madame Butterfly." The exquisite rapture of "Un Bel di Vedremo," the greatest aria of Puccini's opera, is in itself enough to transport the hearer to the Fairyland of Spring in Japan.

The whole enchanted realm of grand opera, with all its splendor and wealth of beauty, comes to life through the magic portals of the

COLUMBIA GRAFONOLA

Your favorite opera, your favorite aria, sung by world-famed artists, is translated into enthralling *reality* on Columbia Records.

The opera can be a nightly delight, hearing its great voices a joy at your instant call, if you have this greatest of musical instruments with Columbia operatic records in your home. Hear a Columbia Grafonola at your dealer's today. Prices \$1.5 to \$350.

New records on sale the 20th of every month.



Roster of Reliable Real Estate Brokers

The standing of the concerns whose names appear in this column have been thoroughly investigated by the Real Estate Department of this magazine and are cordially recommended to our readers as being strictly first-class—As specialists in their respective localities and environs, they are especially qualified to cater to your requirements—Communications addressed to them will bring prompt and authoritative replies.

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TERRY & BREWSTER, Bay Shore, Long Island.

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COUNTRY PROPERTY, Frank H. Knox, 51 State Street, Albany, N. Y.

JOHN HILL CARTER, Leesburg, Loudoun Country, Virginia.

WILLIAM H. MILLS, Along the Sound, Among the Hills, 7 East 42nd Street, New York City.

EDW. G. GRIFFIN & P. H. COLLINS, National Bank Bldg., Larchmont, N. Y.

MISS LEWIS, Specialist in Suburban Homes, 500 Fifth Avenue, New York City.

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WILLIAM S. CHAPPELL, New London, Conn. Est. 1887.

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C. H. BRADLEY, Dover, N. H. Fall and Summer Homes.

GEORGE L. DELATOUR, 38 Park Street, N. Y. C. New Jersey Houses for sale and rent.



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OF THE HOMESEAKER**

OFFICIAL restriction to a high class residential section by the City of New York adds to and preserves the other attractive features of

Fieldston

Riverdale-on-Hudson 242d St. and B'way

Its healthy environment—picturesque setting—city conveniences—good schools and unequalled accessibility by Elevated—Subway—Railroad and direct Motor runs—offer the Homeseeker everything to be desired.

Booklet "F" with particulars and views sent on request.

DELAFIELD ESTATE
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**TO CLOSE ESTATE
ATTRACTIVE HOME**

All Improvements—With Barn Half Acre Plot

GERMAN VALLEY, NEW JERSEY
(Main Auto Highway to Morristown, N. J.)

Morristown Trust Company, Executor

FLORIDA CITRUS GROVE

30 acres in young trees—orange and grape fruit—just commencing to bear. Inland lake district. New modern bungalow on improved road seven miles from Lakeland. Golf links adjoining. For sale owing to death of owner. Complete information and photographs on application to

P. L. CARTER, Jackson, Mich., Box 194

TIDEWATER, VA., Fertile Soil—Mild Climate

Farms and Homes for sale on fresh and salt water, by Deverell & Co.

500 acres with one-mile front on the James River, good 14-room house and outbuildings, only \$15,000; easy terms.

11 acres on the James River, 900 ft. water front, right in Clarendon, good 8-room house, only \$2,650; city water, easy terms.

10 acres right in Clarendon, with two small cottages, only \$1,000; easy terms.

12 acres right in Clarendon, good 7-room house, good barn and outbuildings, only \$2,000.

For particulars of these and other bargains write **DEVERELL & CO., Clarendon, Va.**

IN order to extend the scope and work of the Real Estate Mart in HOUSE & GARDEN, we have decided to add a new department. Every month our readers write in and tell us what they require in real estate, and this department will act as "Central," connecting buyer with seller and so put you in touch with the actual properties as they are listed. If you desire any kind of property just write in to us what you desire and where you desire it. State as fully as possible your wants and we will put you in touch with the party that has the very thing you want.

For I have sold my farm here and now I am looking for my "Dream Farm" that I have longed for these many years.

Ever since, as a child, I visited a sugar camp, where they were making maple syrup and sugar, I have wanted a farm with a big sugar orchard. I also want it to grow good, crisp, juicy New England apples with the right kind of a "tang" to them. An orchard like Julian A. Dimock described that he has, in an issue of HOUSE & GARDEN, with the "Sugar Bush" like William A. Vollmer wrote about and Julian A. Dimock photographed in an article in the March, 1913, issue of HOUSE & GARDEN. I want it close to Middlebury, Vermont, if I can get it there; if not I will take it where I can get it. I want to raise Morgan horses and Merino sheep.

Do you know of any place that will make my "Dream Farm" come true? I do not want a large place, nor do I care about the improvements. I just want one that I can make into a model place.

For sale, one of the finest homes in Lake Geneva, all modern. The finest location in the city, 300 feet from lake shore, 50 fine Maple trees in front, fine flower garden. Three stories and basement, 8 rooms on first and second floors, three on third floor, five rooms in basement. Hot water heat, soft and hard water, hot and cold. Fine electric lights, white oak and birch finish bath room, laundry, etc.

The Real Estate Mart—House & Garden
445 Fourth Ave. New York, N. Y.



A Better Lawn —at Less Expense

THE Fuller & Johnson Motor Lawn Mower is designed for the large lawn with numerous flower beds, trees, etc., where great flexibility as well as large cutting capacity is required.

This wonderful Mower is large enough to cut five acres a day yet light enough not to mar the turf, and so extremely flexible that it will cut close up to and around trees, under shrubbery and along walks and driveways, thus entirely eliminating the necessity for cleaning up afterwards with a hand mower. The

FULLER & JOHNSON MOTOR LAWN MOWER

is scientifically designed and built as a complete unit. Indeed its balance and the details of the mechanical features of the mower have received as close consideration as has the motor itself. If it were possible to dismember this wonderful Motor Lawn Mower before you, you would marvel at the extraordinary thought and study given to the planning of its smallest feature—the infinite care used in the finishing and adjusting of its smallest part—yet its greatest characteristic is simplicity.

Write us now before Spring arrives for full information and a copy of "A BETTER LAWN."

Manufacturers Distributing Co.
431 Publicity Bldg.
St. Louis, Mo.

\$225



Specially designed for use in Private Estates, Parks and Cemeteries



Garage



Small Bird House



Cottage

HODGSON *Portable* HOUSES

Maybe you intend to build a garage or a playhouse for the children; a bungalow or a couple of chicken houses. If so, first get a catalog of Hodgson Portable Houses.

These houses are made in sections that interlock for rigidity and constructed so simply they can be quickly bolted together by unskilled workmen. They represent the quickest and least expensive method of erecting a small house. Thoroughly practical for any season or climate.

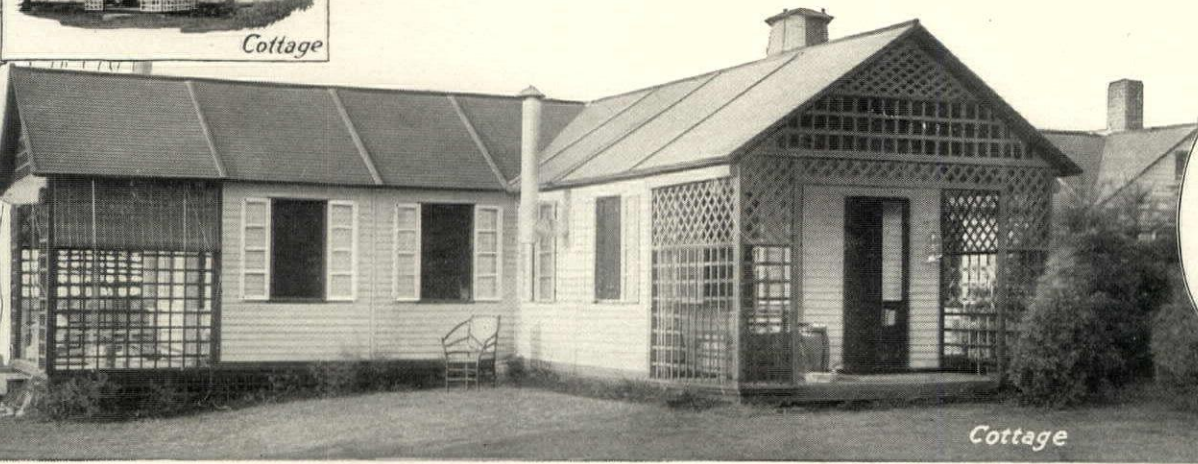
If you intend to erect a house in the spring or summer, don't wait till then to order. Be sure of it when you want it by ordering now. If 25% of the price of the house is paid, we will prepare and hold your house until wanted. This saves you money and insures prompt delivery.

Our catalog shows you the great variety of purposes that Hodgson Portable Houses are made for.

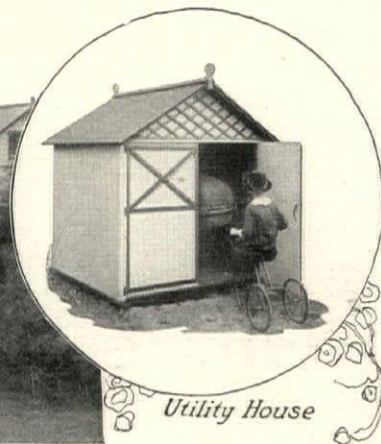
E. F. HODGSON COMPANY

Room 226, 116 Washington Street, Boston, Mass.

6 East 39th Street, New York City



Cottage



Utility House

Subscribe to HOUSE & GARDEN

HOUSE & GARDEN is a reference library for the home maker. Our readers, therefore, usually wish to keep their magazine files unbroken.

Although we are increasing the edition of House & Garden every month we can't seem to print enough for all the people who want to buy it. Recently we have had many letters of complaint from people who found the autumn issues "all sold out" early in the month.

We regret that so many of our friends have been disappointed.

May we suggest that the coupon opposite will bring you House & Garden regularly every month, and assure you a complete reference file?

House & Garden
With which is incorporated American Homes & Gardens
Condé Nast - Publisher
440 Fourth Ave. New York



Ruffled Gladiolus—"Kunderdi Type"

The only race of Gladiolus ever produced in the United States and the most beautiful of all.

Each petal is exquisitely ruffled, or fluted, giving the flowers a refined appearance equal only by the finest orchid.

New Class, New Types, New Colors.

"They are immensely more beautiful than the plain."

—Mathew Crawford.

"The Ruffled Gladiolus like the ruffled sweet peas have a refined appearance which the flat petaled ones do not possess."

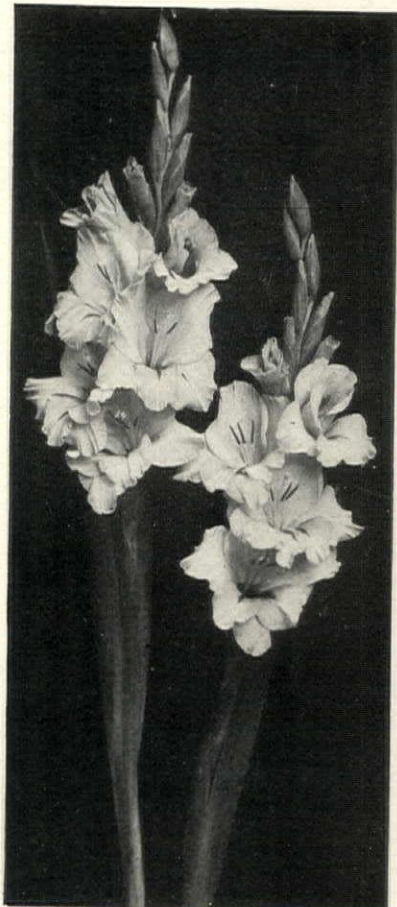
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Our New Primulous Types of this strain are exceedingly fine.

Send for handsomely illustrated free catalog of 40 pages, offering over 230 varieties (all of our own production), and much other valuable information.

Address the originator.

A. E. KUNDERD, (BOX 2), GOSHEN, IND., U. S. A.



"Kunderdi Glory"

The POULTRY YARD

Homestead Silver Campines

THE VIGOROUS STRAIN

The VIGOROUS STRAIN SILVER CAMPINES are noted for their heavy laying qualities. Our birds are bred ONLY from well established and selected blood lines; no bird leaves the Homestead Campine Farms that is not a creature of quality.

The beautiful VIGOROUS STRAIN SILVER CAMPINES are bred for productivity as well as for the Show Room.

A MOST WONDERFUL CAMPINE WIN

At the New York Grand Central Palace Show, Dec. 7th to 12th, 1916

1st, 3rd and 5th Cocks; 1st, 3rd and 4th Hens; 1st, 2nd, 3rd and 4th Cockerels; 1st, 2nd and 4th Pullets; 1st and 2nd Pens; 1st Display and all Specials offered by American Campine Club, including Silver Challenge Cup

Dec. 29, '16-Jan. 3, '17—Madison Square Garden Winnings

1st Pen; 1st and 4th Pullet; 2nd and 5th Cock; 2nd Hen; 3rd, 4th and 5th Cockerel.

Jan. 9-13, 1917—Boston Poultry Show Winnings
1st, 2nd and 4th Cock; 1st, 2nd and 3rd Hen; 1st, 2nd, 3rd and 5th Cockerel; 1st, 2nd, 3rd and 4th Pullet; 1st and 2nd Pen; 1st Display; Special for Color and Type.

The N. Y. State Fair, Syracuse, N. Y., 1916, the first large show of the season, we won 1st and 2nd cock, 1st and 2nd cockerel, 2nd and 5th hen, 2nd, 3rd and 4th pullet; 1st and 2nd pen, 1st display, in very strong competition, in a class of 119 birds.

At Hanover, Pa., the same week, we won 1st cock, 1st hen, 3rd cockerel, 3rd pullet, showing 4 birds.

Our birds were delayed in transportation to the Allentown, Pa., Show, 1916, and reached their destination too late to be judged.

At Brockton, Mass., 1916, we won 1st and 3rd cock, 1st and 2nd hen, 1st and 2nd cockerel, 1st and 2nd pullet, 1st pen, entering two in a class and one pen; color and shape special on male; color and shape special on female; Gold special for best six birds in class.

We shall be pleased to send our beautiful new 1917 catalogue to all that are interested. Price 15 cents.

Homestead Campine Farms

Box H G
Wayland, Massachusetts

HOMESTEAD—the word that DOMINATES the World of Campines.



BLOOD WILL TELL

The Martling Silver Campines were entered in only one show this season—

The Greatest Show of America
at Madison Square Garden, N. Y., 1917



There, in competition with the best of the greatest Prize Winners of the earlier large shows, this peerless strain was Awarded Highest Honors, receiving 1st Cock, 1st Cockerel, 1st and 3rd Hen; 2nd, 3rd and 5th Pullet; Second Pen and First Display.

The Prize Record of this Famous Strain has never been equaled by any breed.

Particular attention has been given to abundant egg production in the breeding of our stock; they are prolific layers of large chalk-white eggs.

Let us send our new price-list.
A Satisfactory Hatch Guaranteed.

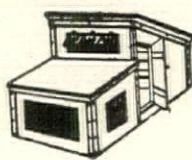
THE MARTLING HENNERY, P. O. Box 186 Y. Ridgefield, New Jersey



WE are now booking orders for eggs for Spring delivery on following varieties of pheasants: Silver, Golden, Ringneck, Lady Amherst, China, White, Mongolian, Swinhoe, Versicolor, Elliott, Impayan, Manchurian Eared, Melanotus. Also in Wild Turkeys, Japanese Silky Bantams and Longtails, Blue, White and Pied peafowl, as well as Wild Mallards and other fancy ducks.

Send fifty cents in stamps for colortype catalogue of pheasants and how to raise, together with our new supplement.

CHILES & COMPANY Mt. Sterling, Ky.



YOUNG'S Portable Poultry Houses

Better and cheaper than you can build.

Write for our free booklet showing 30 different cuts of large portable houses, coops, etc. Prices \$1 and up.

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African and Toulouse Geese, Pekin, Rouen and Black Orpington Ducks, Pearl and White Guineas, S. C. White Leghorn and R. I. Reds.

Orders now received for Day Old Chicks, Ducklings, Goslings and Hatching Eggs. Chicago, New York, etc., State Fair and City Winners. 1917 Catalogue on request.

ROY E. PARDEE

Box 495A

Islip, L. I., N. Y.



RAISE PIGEONS

It's lots of fun and keeps you in pocket money. Our Jumbo pigeons are the envy of everyone. Send for large free illustrated, instructive book. Providence Squab Co. Dept. S. Providence, R. I.



G. D. TILLEY, Naturalist

"Everything in the B Line from a Canary to an Ostrich"

Birds for the House and Porch
Birds for the Ornamental Waterway
Birds for the Garden, Pool and Aviary
Birds for the Game Preserve and Park

Special Bird Feeds

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the extensive stock in the United States.

G. D. TILLEY, Inc., Naturalist
Box H. Darien, Conn.

Greider's Fine Catalog

of fine poultry for 1917. 67 breeds described and treated, some in natural colors. Tells how to hatch, grow chicks, avoid brooder losses, houses, prevent and cure diseases. Very low price breeding stock, brooding stock, hatching egg poultry supplies. Illustrates famous Greider Inc. and Brooders. This noted book, from largest farm in Pa., a perfect guide to poultry raisers 10c. In business 25 years.

B. H. GREIDER - Box 26 - Rheems, Pa.

Rhode Island Red

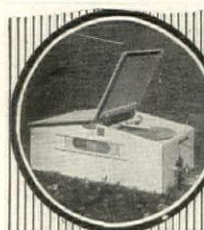
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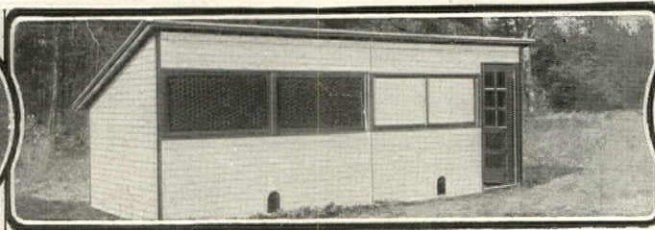
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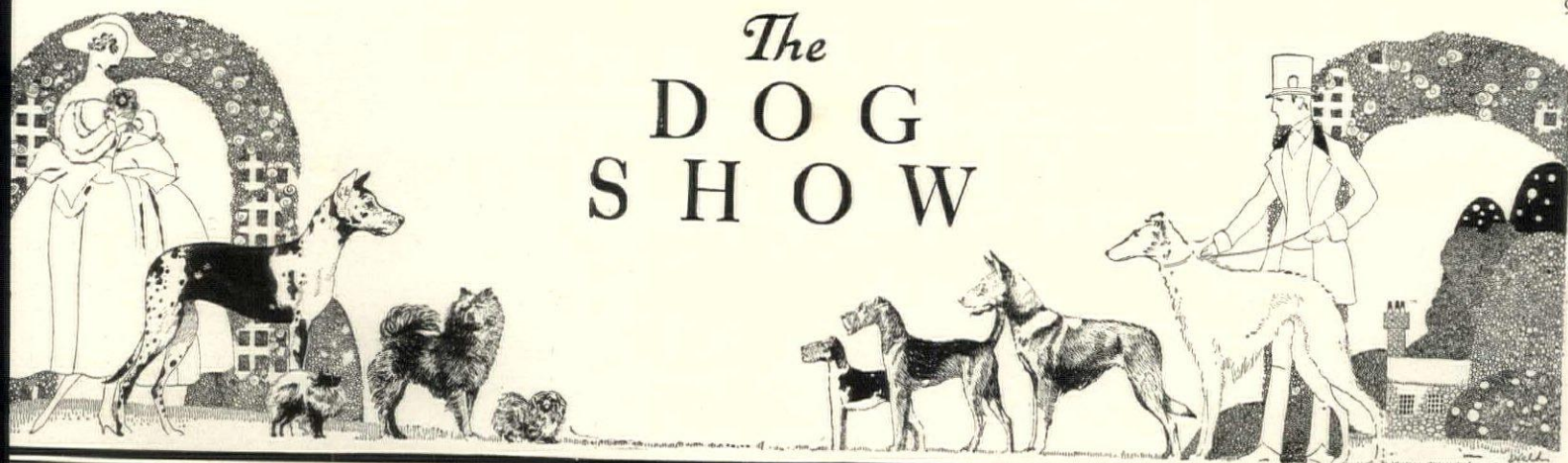
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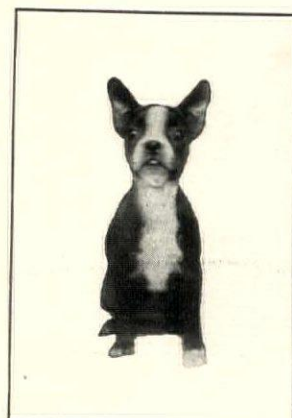
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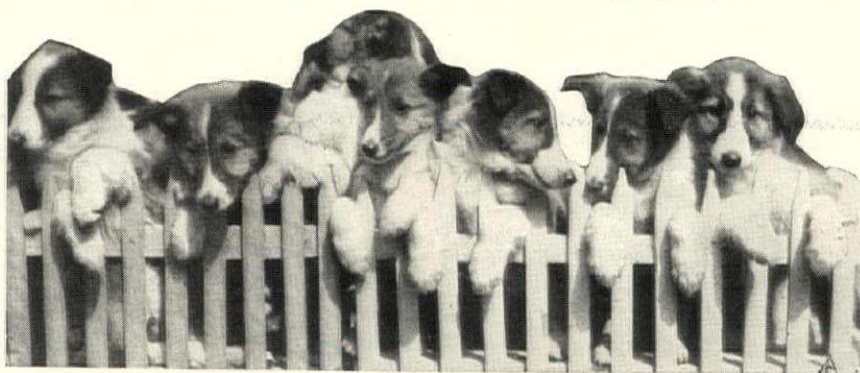
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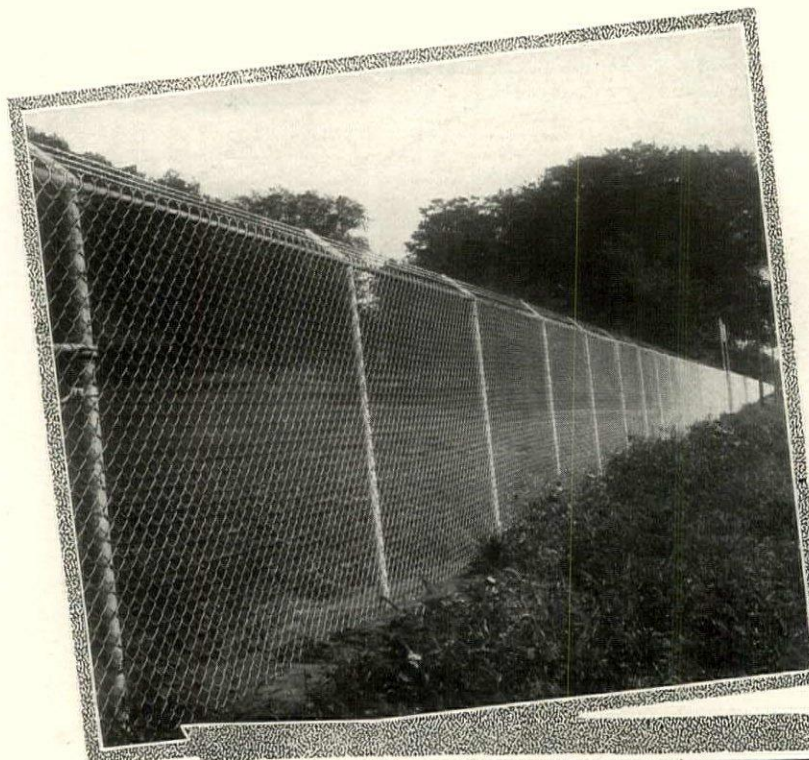
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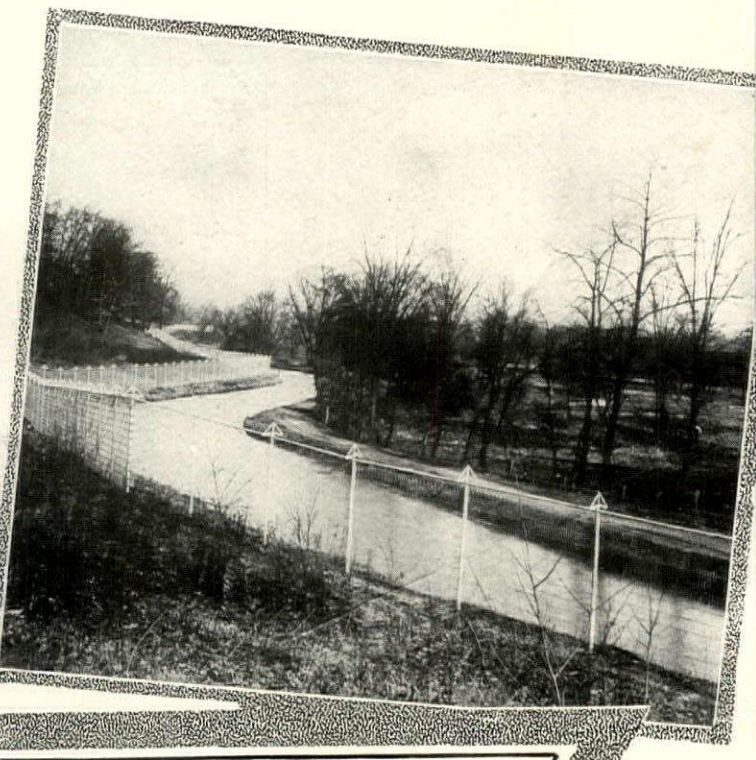
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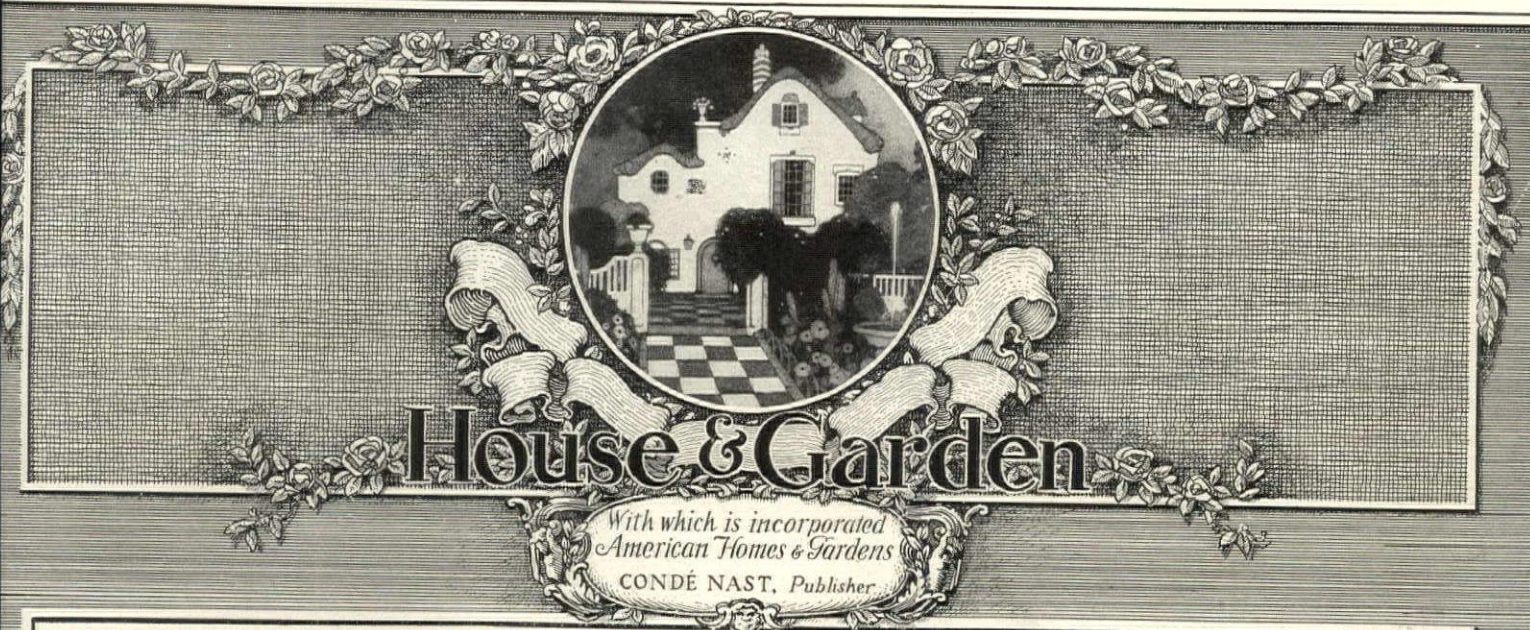
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FEBRUARY, 1917

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THE RED GODS AND A GARDENING GUIDE

THE Red Gods of the Garden are making their medicine again. Already their influence is manifest in the renewed preparations for the coming season which began with the new year's crop of catalogs and passed through the prescribed stages of selecting and ordering the seeds and assembling the flats and planting materials. Another month, and the Great Time will be at hand.

We have been working hand-in-glove with these Red Gods of the Garden. They have been co-operating with us for months, and the results of our combined efforts are embodied in the March issue, the annual Spring Gardening Guide.



Among the many gardens shown in March is one of wholly pink blossoms

There is no more popular and better known a writer on flower gardening than Mrs. Francis King, and you are going to like her splendid article on The Tulip Garden. After you have read that, you can turn to Grace Tabor's rhododendron monograph; to the second of D. R.

of Good Interiors—to mention a few. In short, the next issue embodies just what the name House & GARDEN—with special emphasis on the "garden"—connotes.

Edson's series on the whole story of the gardening game; to other pages setting forth the facts about how and why to grow dwarf fruit trees, mushrooms, making new gardens, the best salad plants, and early gardening under glass. And for a complete and concise summing up of the whole situation, there will be the three packed pages which, under the title HOUSE & GARDEN'S Gardening Guide, have attained the dignity of an institution.

Of course, there are a lot of other features in this March number. The collector will find some surprises in what Gardner Teall says about old-time desks. Williams Haynes writes on Great Danes, and the house field is ably covered by articles on slip covers, an ideal apartment, convenient devices, and the Little Portfolio

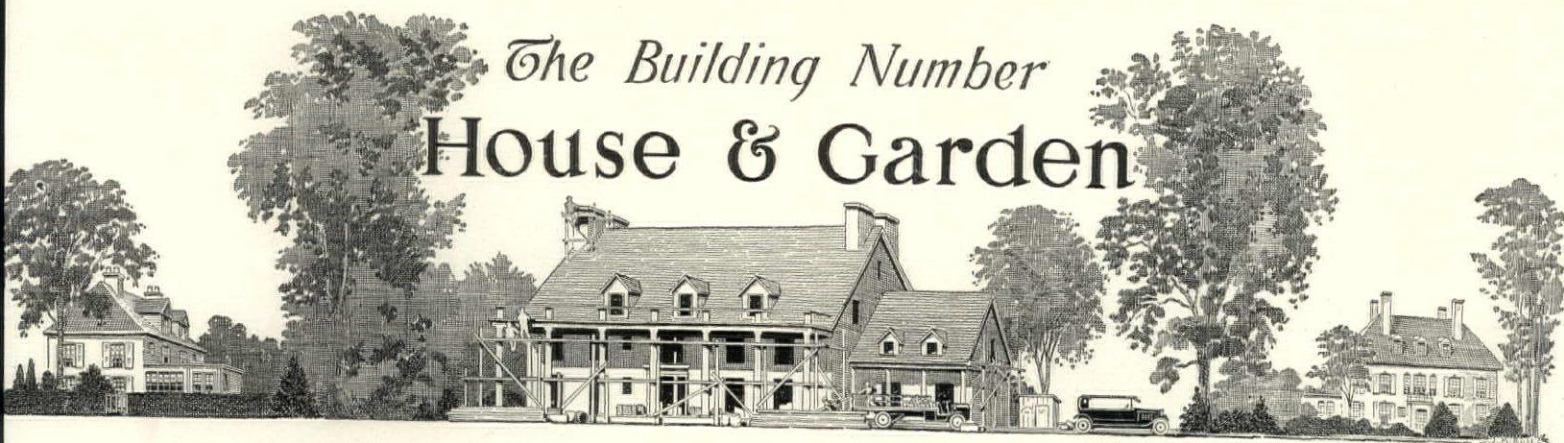
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THE ENTRANCE PORCH AT "WATERVILLE," BERMUDA

A latticed and shuttered porch is the hot climate solution for the sun-baked summer home piazza. "Waterville," built between 1720 and 1730, also shows traces in this porch of Queen Anne influence interpreted in terms of native materials—whitewashed coral rock and cedar

The Building Number House & Garden



THE NATIVE ARCHITECTURE OF BERMUDA

English Modes Adapted To Climatic Conditions
Lessons For The American House Builder

HAROLD DONALDSON EBERLEIN

WHAT'S under our noses we're least likely to see.

This very human failing comes to the fore where architecture is concerned quite as much as it does in trivial matters. It has mainly been so with reference to our disregard of Bermudian architecture.

In our architectural tastes, we Americans, as a nation, are intensely eclectic. We pick here and choose there and adopt what pleases us individually. We have welcomed all types of architecture, just as we have welcomed all races of immigrants to our shores. Immigrants and architecture we have tried to assimilate and have with varying results in our attempts. Now we have scored a success; again our experimental combination has proved a conspicuous and costly fiasco.

From our seething melting-pot of architectural modes, there will doubtless emerge a distinctly American style of domestic architecture, purged of all unnecessary features and retaining the best and most sane in each element which we know today.

We have gone back and brought over to America sundry domestic forms from our old home in England. We have tried through chance. We have borrowed Italy. We have scoured Spain. From each we have appropriated architectural riches. And from Bermuda, near our shores, we have gathered nothing — probably the reason added to at the outset of this article. But Bermuda has a domestic architecture of individuality, that architecture something to show us. So let us find out what houses are like, then go on in time-honoured,

but just now unfashionable, way to draw the moral therefrom.

Before getting involved in a discussion of explicit details and plunging into the natural history of Bermuda architecture, it is necessary to state emphatically what it is *not*. It is *not* Spanish. It is English.

NOT OF SPANISH ORIGIN

Somehow, an erroneous impression has got abroad that the houses of Bermuda are modeled after Iberian prototypes. No supposition could be more unwarranted. From its first colonization, in the early years of the 17th Century, Bermuda has always been under the British flag and its colonists have been of British birth. As to its geographical position and its trade relations with the Spanish West Indies, it may not be amiss to remind the fautor of the Spanish fallacy that there was far more direct trade, in the 17th and 18th Centuries, between Philadelphia, New York, Boston, Marblehead or Salem and these same Spanish West Indies than there was between the West Indies and

Bermuda. And yet no ingenious person has hitherto discovered that the aforementioned American cities are Spanish.

In geographical position Bermuda is nearer to Charleston and New York than she is to the islands that form the northern boundary of the Spanish Main.

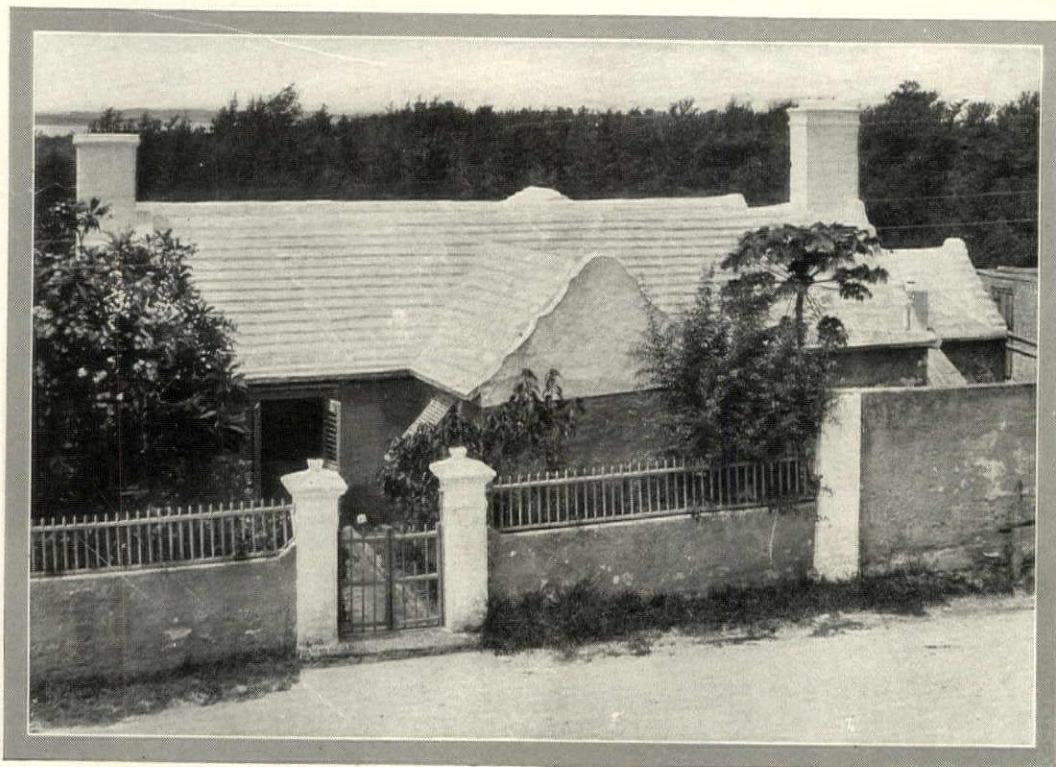
Fallacies and superstitions are like weeds. Somebody incontinently sows them and then they spread insidiously and unbidden.

The trouble, in this particular case, is that the sponsor or sponsors for the Spanish fancy disregarded both history and geography, two old-fashioned but rather important factors that it is always advisable to reckon with carefully in connection with architectural history.

If one wished to explain the origin of the glamorous Spanish error, it might be found in some tourist's romantic inference that vines hanging over the tops of white-washed garden walls, with palmettos in the background, must be Spanish, or else, perhaps, in a tourist's muddled mental processes getting the word "verandah"—and there are many of them in Bermuda—confounded with the Spanish "hacienda."

The pity of it is, and the mischief too, that the picture postcard purveyors have made capital of this pleasing fallacy and got up postcards legended "Spanish Architecture in Bermuda." One of them in particular, the writer remembers to have seen, showing two old detached butteries that were more Egyptian or Trojan than Spanish but whose fairly close counterparts one might discover in the south of England today.

Beginning in the 17th Century and continuing right down to the fore



"Waterlot," built about 1710, shows decided Dutch influence in the gable ends. Such "steps" were formed, however, by successive whitewashing of the roof tiles

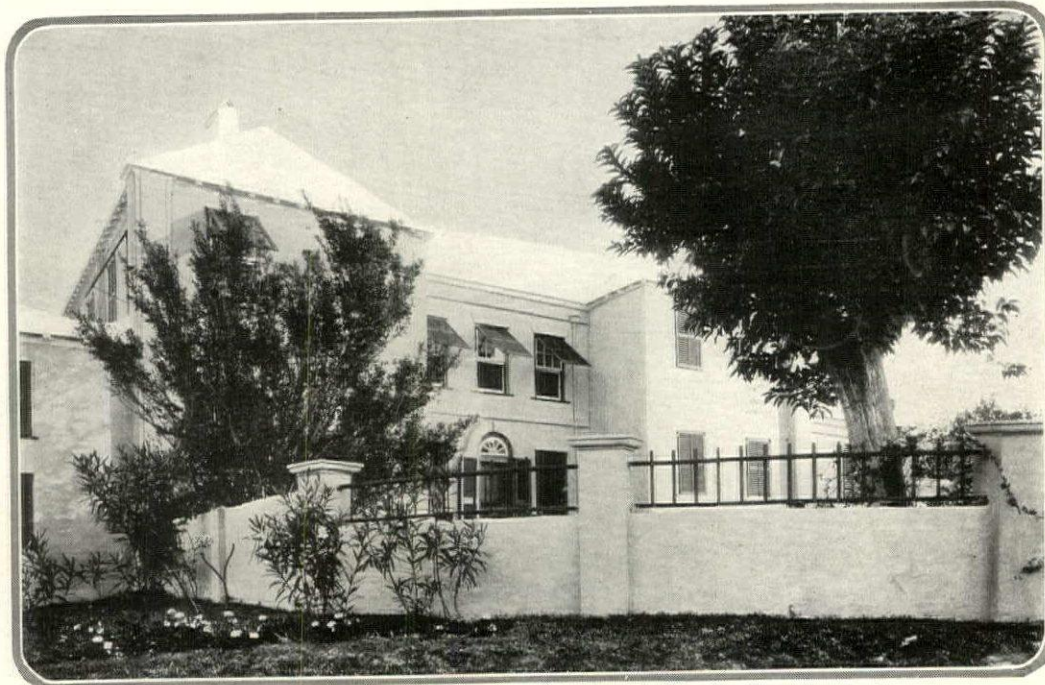
part of the 19th—when real architecture of domestic character fell into abeyance for English speaking peoples and we were delivered over for a period to uninspired ideals — Bermuda has drawn her architectural inspiration from England, but in every case has modified her types to suit the needs of the climate and the nature of the building materials. In this modification not only have forms of architectural details and items of construction undergone a change, but oftentimes there has been a radical change of plan as well. Nevertheless, the close relationship with English prototypes is clearly traceable in Bermudian houses.

At the beginning of the chronicle we find houses whose design was obviously derived from small English manor houses and cottages of late Tudor and early Stuart times. This general type continued, with few changes, through the 17th Century and into the early years of the 18th. The age of Queen Anne left some traces that are still recognizable in present-day examples.

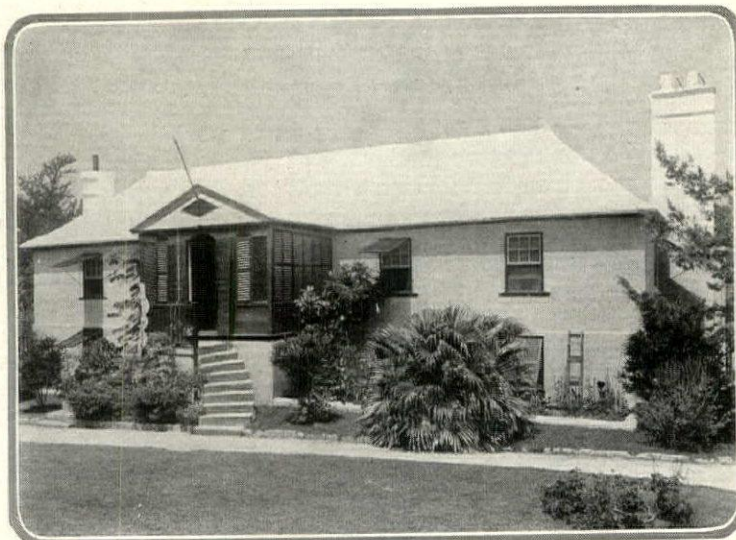
GEORGIAN AND OTHER INFLUENCES

The next bold and distinct step in the evolution of Bermuda architecture was a vigorous Georgian phase which lasted till the end of the 18th Century.

After that, there were sporadic instances where both Adam and Classic Revival influences might be traced without difficulty. The



The north front at "Bloomfield" shows the wings extending on each side, in the manner of the old Maryland and Virginia houses. It is a characteristic type of Bermudian Georgian, built on the E plan



In its hipped roof, modified classical porch and general plan—which is in the form of an "E" with wings projecting toward the water front, "Waterville" exhibits decided Queen Anne influence

Classic Revival, however, never took a strong hold in Bermuda any more than it did Empire form in furniture, which there seems to have been arrested in development at the end of the distinct Sheraton phase.

Throughout the three centuries of Bermuda's history there were no architects until a comparatively recent date so that most of the houses, certainly of those built prior to the 19th Century, were due to intelligent collaboration between the owner and the master carpenters and masons.

just as were nearly all of our best 18th Century houses in America.

Under such circumstances it is naturally expected to find conservatism in methods and close fidelity to time-honoured traditions of craftsmanship, much closer than if trained architects had from time to time directed constructional details; nor are we disappointed. The departures from precedent, therefore, are all such as have been dictated by common sense, to meet the demands of the materials or the special requirements of the climate.

HOUSES OF CORAL AND CEDAR

Before discussing the houses themselves, a word about the materials will be in order. The island of Bermuda is mainly of rock coral formation and rock coral is the universal building material. When first quarried it is of a warm cream colour and weathers to a silver grey, and

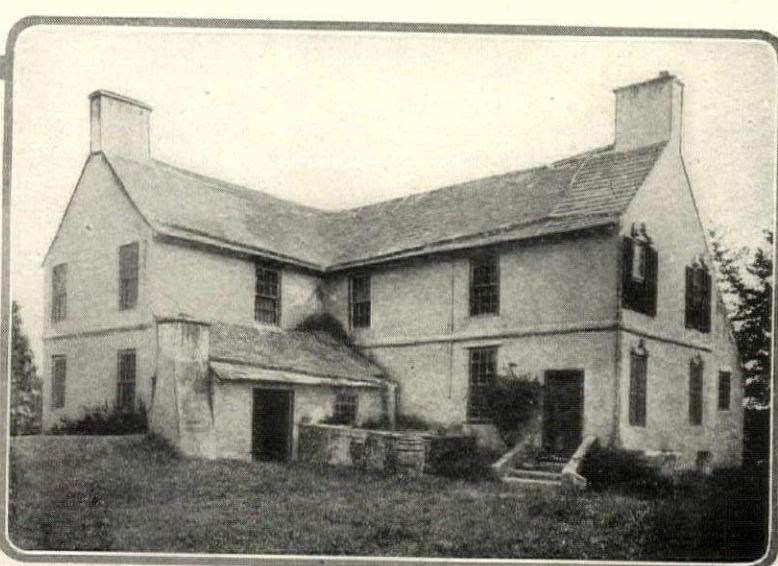
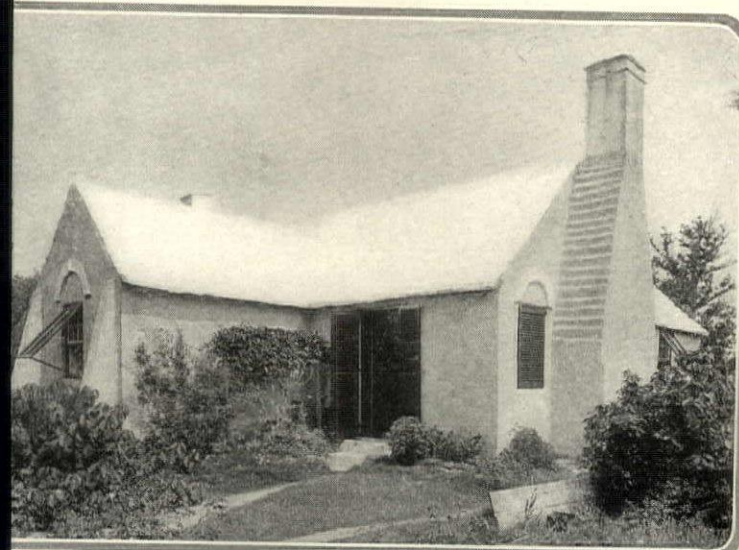
(Continued on page 60)



At "Waterlot" the parlour—to use the good old English name—has a "tray" ceiling, carried up to the height of the roof, keeping the room cool. This ceiling can be adapted to American summer homes



The dining-room of "Bloomfield" is furnished with "cedar" pieces of Bermudian manufacture. The general lines were imported from England and local cabinet-makers reproduced them in native juniper



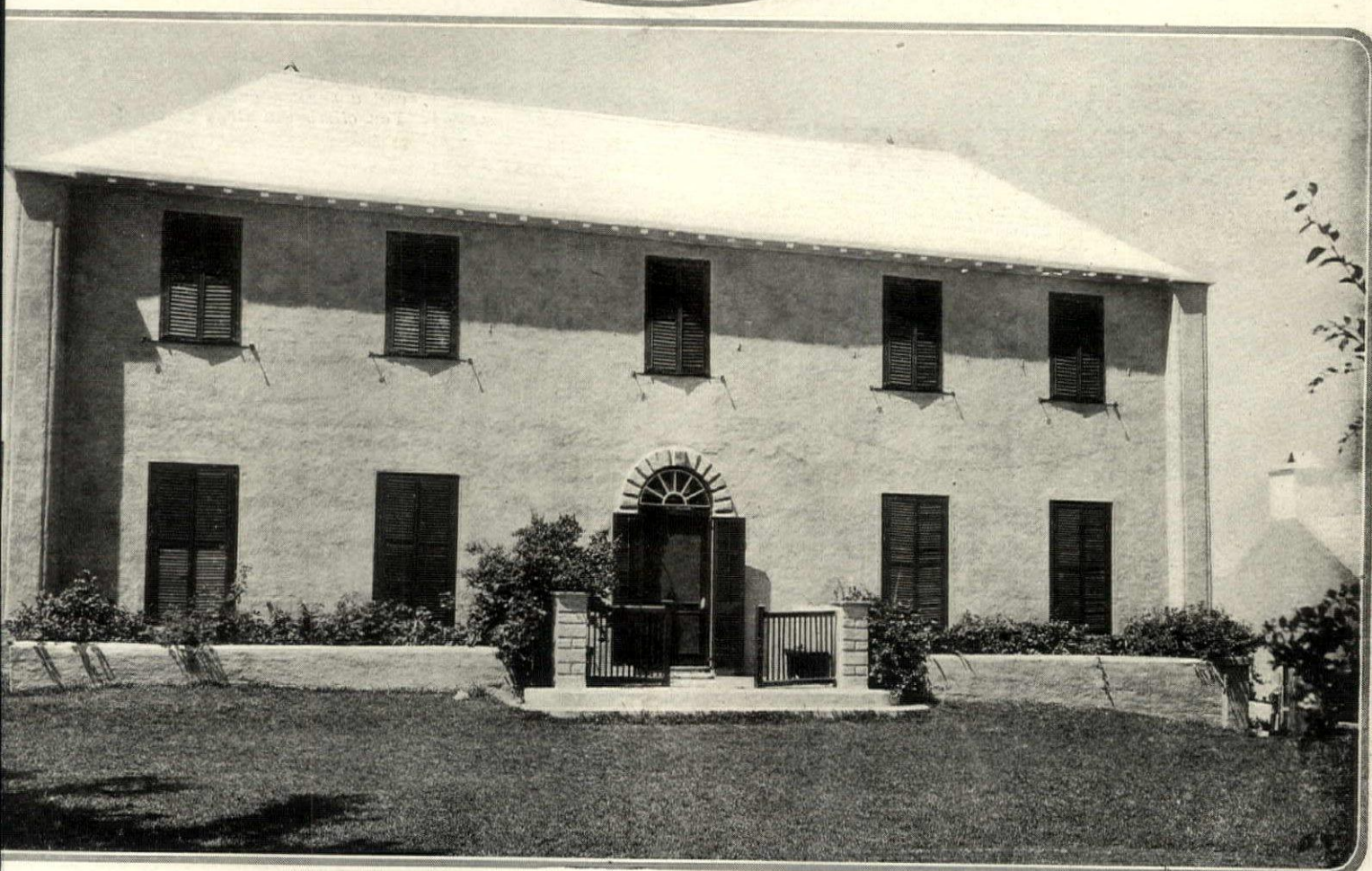
John's Hill House,"
about 1688, is remi-
nant of Gothic days in
attresses, high arched
tones and the final
pointing the gable
The walls and roof
e gable ends join at
angles without any
capping or eave pro-
jection



"Inwood," built about 1686,
clearly shows its English
antecedents. Witness the
ovolo string course gir-
dling the structure between
floors, the arched and cor-
belled dripstones over the
windows and the chimneys
spreading their length in
the same direction as the
ridge pole

outh front of "Bloom-
opens upon the ter-
The house was built
1760 and is of Geor-
design as modified to
Bermudian materials.
e stone is coral, it is
good medium for the
tion of detailed pro-
ns, pillars and capitals

From the terrace before the
south front of "Bloom-
field," broad steps lead
down to a park. The gar-
den walls of whitewashed
coral stone make rich con-
trasts against the luxuriant
foliage. The posts are
capped with marble busts
seamed and grey with age





Architecturally, the house is an adaptation of a Maryland Colonial to a rock-ribbed Connecticut setting. The stones for the structure were gathered from the fences about the place. One side the terrace was held by a retaining wall and a sunken garden laid out in roses. You climb the steps at the left to the terrace.

THE RESIDENCE P. J. GOSSLER, Esq.



The rear of the house commands the wide stretch of lawn broken here and there by elms. A bricked terrace extends the full length of the house covered midway with a portico supported by tall columns. This arrangement of the living-rooms and terrace at the rear of the house affords a full measure of privacy and quiet.



Stern, Decorator

a rug of putty color, the living-room is built to a wainscot of walnut, above which is a paper shellaced. The curtains are English linen figured in old rose and purple on grey. Shades, greyish brown with lines of green and gold. Furniture is painted green and gold and upholstered pieces in linen and pale purple taffeta.

NEW CANAAN, CONN.

FREDERICK J. STERNER, *Architect*

Photographs by Wurts Brothers

The plan is divided by a house-length hall extending from this entrance to the rear portico on opposite. A stair window, repeating in pilasters the general character of the doorway, lights the hall. A remarkable fact about this house is that it is the creation of two years' work, its apparent age having been acquired by transplanting the trees and covering the walls with quick-growing Japanese ivy.



CELEBRATING THE DOWNFALL OF GOLDEN OAK

And the Rediscovery of McIntire and the Masters
Who Lovingly Carved Wood for Interior Embellishment

COSTEN FITZ-GIBBON

POVERTY stricken without knowing it!

An anomalous condition, truly, for anyone to be in. All the same, a great portion of the public has been for a long time in this unfortunate state so far as one highly important resource of interior embellishment is concerned, namely, the use of appropriate carving to emphasize duly and to enhance the beauty of the wooden architectural fittings of our houses.

An awakening to the diverse possibilities of this resource and its rediscovery, after a long and ill-deserved oblivion, should be as welcome as the unexpected finding of a ten-dollar bill in the pocket of an old unused coat.

The finder of the windfall is naturally curious to know how he came to overlook the yellow back, and we likewise, if it is any satisfaction to us to account for our indifference through three generations or more to the claims of so valuable an architectural and decorative asset, may find our explanation by attributing the oversight to the pitifully jejune and numbed conceptions prevalent during the dark ages of the 19th Century with its nemesis of Victorbanality.

When it occurred to the architectural mind in the foolish and fantastic '80's that there might be a field for interior wood carving, it was the very heyday of viciously

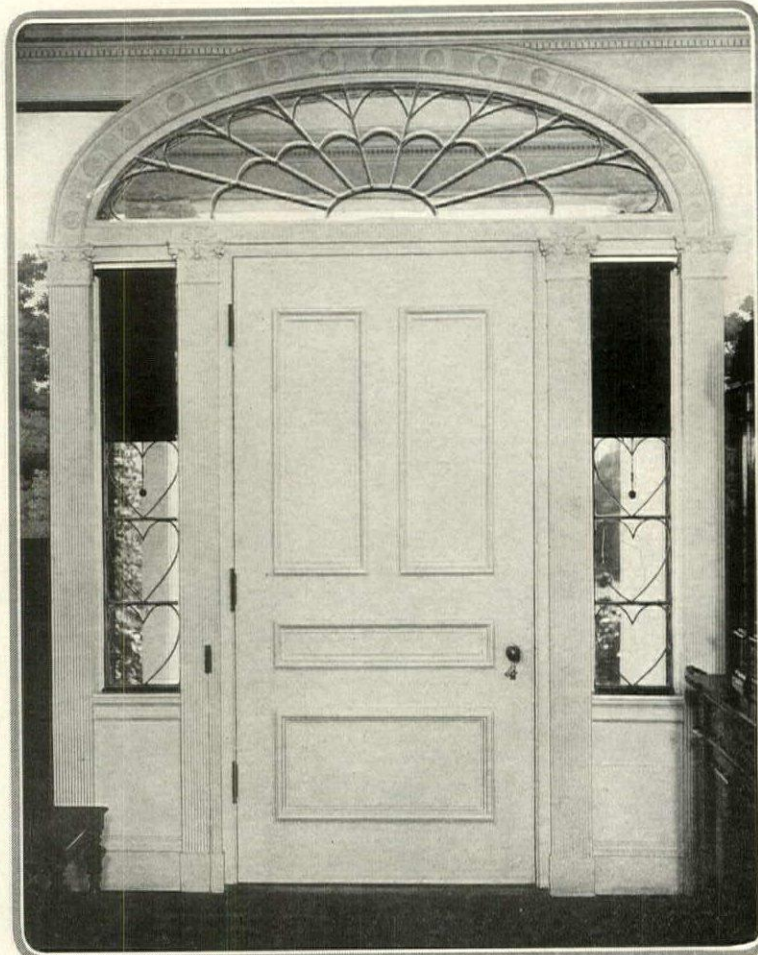


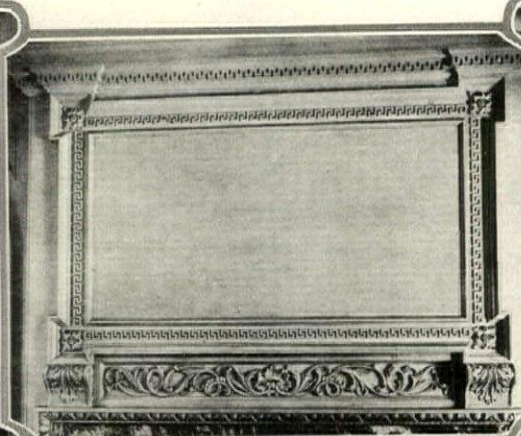
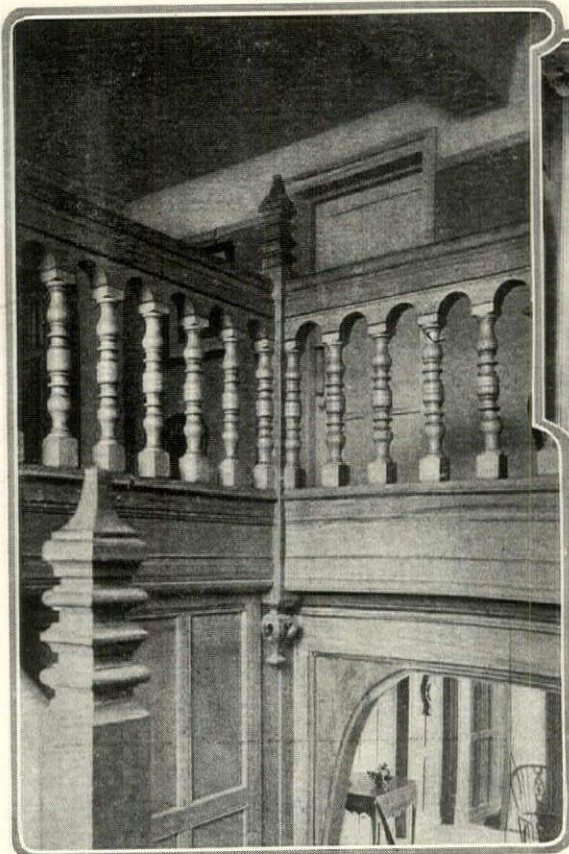
Photo by Cousins

An example of Samuel McIntire's work is found in "Oak Hill," Peabody, Mass. Note the carving of the trim of the fan light done after an Adam design

crude ideals that complacently accepted Turkish cosy corner window sashes bordered with alternate squares of red and blue crinkly glass, an infinitude of antimacassars and other kind of horrors. While those that wish to be credited with *recherché* taste glibly prattled an unctuous Ruskinian patter about beauty and sincerity, they nevertheless cheerfully approved the carving of golden oak woodwork, though it was more taffy-colored than taffy, into gobby masses of seething details that resembled agglomerations of wriggling bacilli. This era of undigested atrocities cannot properly be considered a renaissance of carved ornament; it only disgusted those who learned the hard way a few years later, thereby did endless harm to the cause of interior wood carving as it should be.

Meanwhile, designers and carvers, in what they fondly fancied the revival of an era while dormant art, rollicked and revelled in a veritable orgy of grotesque and incoherent adornment which they loaded upon every mantel and banister that fell into their clutches. They splurged inordinately with the

new-found resource, like a drunken spender his earnings broadcast for mere joy of spending, and their performances had about as much grace as the vo-



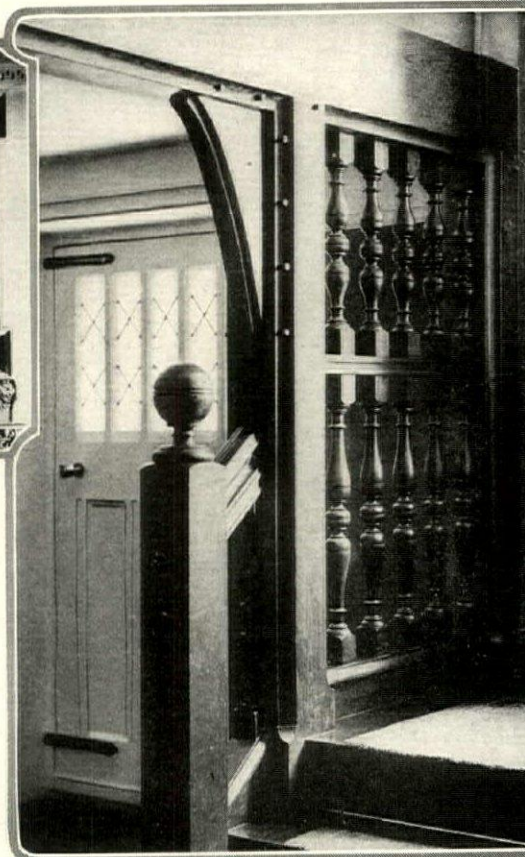
In the first phase of American carving the over-mantel panel and its decorations received important consideration. This is from Whitby Hall

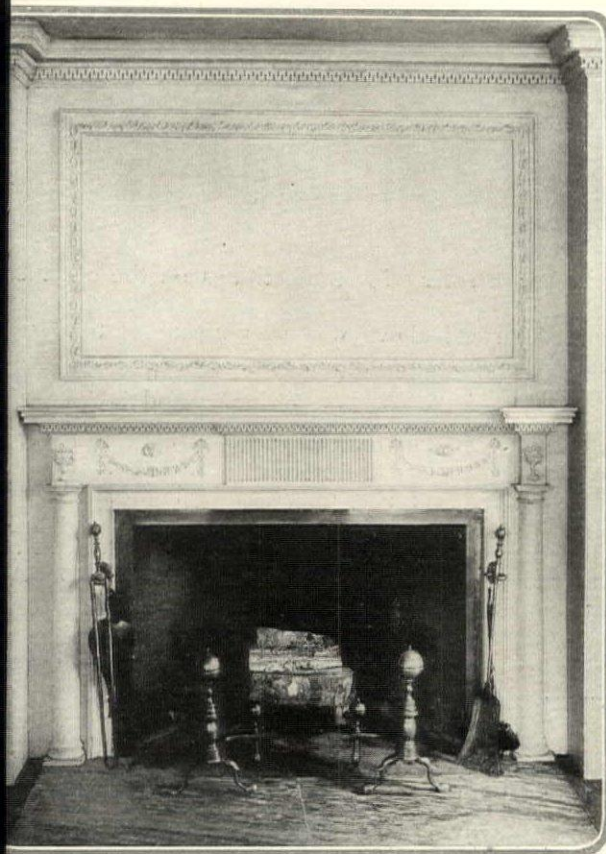
Geoffery Lucas, Architect

Under the head of decorative woodwork come turned spindles, but only when the lines are as well designed as in this stairs grill

Geoffery Lucas, Architect

Reduced to a word, the beauty of the balustrade to the left is its proportion. Good lines are the first requisite of interior woodwork





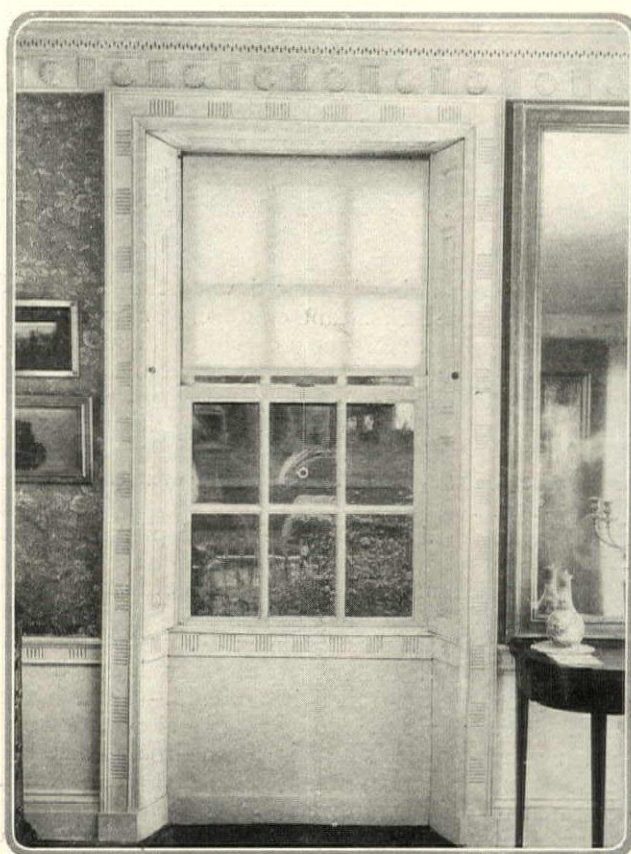
© Frank Cousins

McIntire's work is also found in the Pierce-Nichols house at Salem. Both the mantel and over-mantel bear delicate carving

Even the window trim and the chair rail in the Pierce-Nichols house were ornamented. McIntire's designs were always simple but adequate

In the center below is shown an elaborately carved door trim and over-door panel in the Queen Anne-Early Georgian mode

An example of Adam carving as expressed by early American architects is found in the mantel of the Octagon house, Washington, D. C.



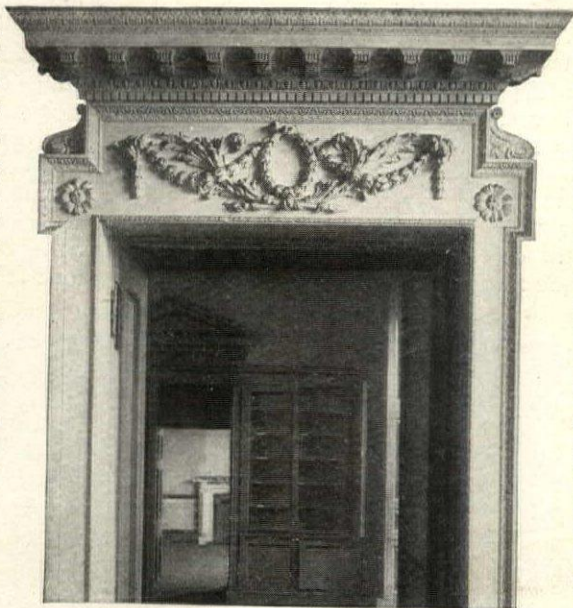
ports of a cockerel just learning to crow. A good many of us are disposed to be mid about carving or even hostile towards on general principles because the memory the hideous golden oak of the '80's is o fresh in our minds and because there e still with us too many substantial and ible reminders of the misdirected energy that benighted period. And for that very son, for that very hostility, the iniquities this meretricious style of wood carving ve been dwelt upon at length that the er badness of it might be plainly manifest d that it might serve as a basis of com- rison when we discuss the carving ievements of other periods, achievements t are well calculated to disarm adverse icism born of present prejudice or dis- teful recollection.

Before attempting to discuss several of most desirable varieties of interior

od carving of which may readily avail themselves for the em- ishment of such les of houses as we erally build, it is ecessary to give some planations and defini- s of terms we shall bliged to employ in er to gain accurate as of what we are dis- ising. Here are some the most important.

CARVING METHODS

n the course of ex- ining the phases of od carving that most rly concern us we ll have occasion to ak of the following ys of manipulating aterial. We first e "modelled" carving ich shows the design nding forth in well ulded relief from a



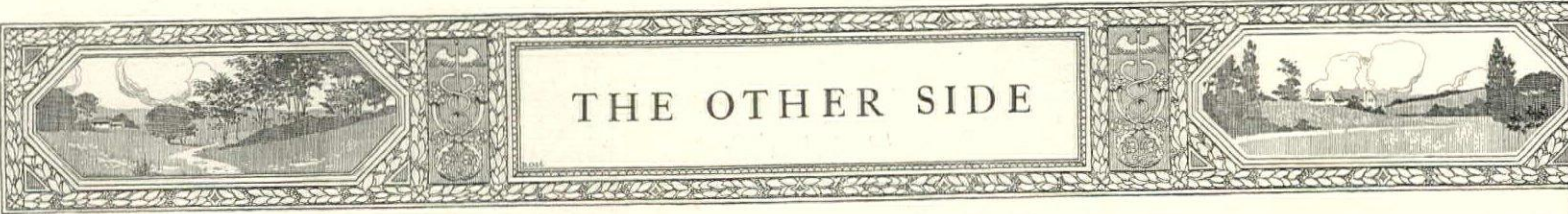
surrounding background that has been lowered by gouge and chisel. Whether the carved device is in low relief or of prominent profile, the carving comes technically under this heading. Near of kin to "modelled" carving—indeed it may be said to be only a further development of it—is "carving in the round," that is to say, carving in which the objects depicted, cleanly undercut, stand forth well from their ground or else stand altogether clear of it, being supported by some suitable projection from the rear, from below or from above. Excellent examples of carving in the round are to be seen in finials or pendants of any sort. "Flat" carving exhibits what might be called a silhouette design whose flat surface is flush with the uncarved surface of the piece of wood on which it is wrought. The necessary relief is secured by a "sunk" background, that is to say a sharply incised

or abruptly gouged-out groundwork, and the edges of the figures composing the design are not rounded off or modified in any way, but are left sharp and rectangular. "Scratch" carving is just the reverse of the forms of carving more commonly practised, in that the design, usually of the simplest possible character, is vigorously and sharply incised into the wood and, as a matter of fact, does little more than supply mere outlines.

RIVALING ENGLISH WORKS

A glance backward to see what our predecessors have done in the field of interior wood carving will point the way to what we our- (Continued on page 74)





THE OTHER SIDE

BUT for the richly brodered vestments that clothed him and the biretta stuck aslant one eye, you would have taken him for a farmer from thereabouts. He was old and gnarled, and the censer in his hand trembled. Beside him at the entrance to the house stood the lad of the family, carrying the holy water. Behind were the other members of the family—the mother and father and the daughters—the farm hands and their wives, a few neighbors and some friends who had come down from the city for the occasion. . . .

The whispers died down. The old priest muttered something—his voice was too weak to carry to the outer fringe of the group. Then came the sharp sound of chains clinking and a cloud of incense floated up against the door.

The house blessing had commenced.

When the lintel had been made sacred for those who were to pass beneath it, we trailed behind him—through the living-room and the library, into the dining-room and even down to the spotless kitchen; then up the stairs to the bedrooms and boudoirs above. In its turn each room was remembered, each room censed and dedicated for those who were to live in it.

This is not the recollection of some mediæval ceremony; it happened just the other day in a country house on the Hudson. Nor were the owners folk of archaic habits or especially religious turn of mind. They were modern people, who read Shaw and Freud and enjoyed the Ballet Russe and tangoed and wore up-to-date clothes and patronized Fifth Avenue shops. They had just finished building and furnishing this new house, and it occurred to them that a good way to start making it a home was by having it blessed. So they called in the priest from the local parish and assembled their friends and the man of the house stayed away from the office for the day—and together they saw the house dedicated to being a home. . . . And when the ceremony was over and luncheon had been served, the guests rode away in motor cars and the family turned indoors to hear Caruso sing from the Victrola.

WHILE it is presumptuous to write a footnote to a poem, the verses on this page were so provocative that I could not refrain from devoting the remaining space to comment on house blessings and all those things on the other side of the house that would seem to be utterly neglected by us in these days.

Europe, wracked with war, has been driven to its knees, to a consideration of things on the other side of materialism. America, rich with gold, has become too fat to bend its knees, too stodgy to look beyond the surface. War is a heavy price to pay, but it were better for a people to lose its whole country than to lose its national soul. Now the soul of a people is found in its homes. There it is born. There it is bred. There are cherished those ideals that make a nation strong and lasting. And a nation is sound only to that degree to which its home life is sound.

Because of our accumulated wealth, house building has enormously increased. More houses are being built today than five years ago, for the simple reason that more people can afford to build them. But it is a debatable point if Americans are creating more homes, if the tissue of the national soul is being strength-

ened, if our people are caring for those things on the other side of the house.

The ceremony described above was so unusual as to deserve describing. It is the sort of thing people talk about for days. Yet the spirit of what it stands for should be anything but unusual. I do not necessarily mean that men should dedicate their houses with religious observances, but that they should have the sort of ideals which caused those observances to come to pass.

Many of us build houses; few of us build homes. We lay granite foundations and rear sturdy roof beams. We do, yes, we do build good houses in America—houses good to look at and good to live in. But there development would seem to stop. And (if you do not mind my continuing to think out loud) I believe that part of the trouble lies in our neglecting to dedicate our houses to a life as strong as those granite foundations and ideals as long as the roof beams.

A MAN should be hero to the house in which he lives. Once on a time it was the king who lived in the palace and the serf who dwelt in the cot; now serfs live in palaces and you find the kings quite content with the grandeur of their simple homes. Have you noticed this—men and women whose houses dwarfed them, shamed them into nonentities? I wonder whether the reasons can be found back in the original purpose of the house blessing.

In old times the ceremony of house blessing had two aspects. It was designed to cast out evil spirits—the heathen fays of the wood and the gnomes of the stone that men once worshipped and to dedicate the cleansed building to new purposes.

In these days the fays of the timber from the forest and the gnomes of the stone from the rock-ribbed hills are giants compared with the men and women who build the houses they labor to build. The window panes are clearer than the eyes of these men and women, and the echo of the walls heartier than their laughter. Were the priest to cast out the evil spirits of modern houses, he would doubtless extirpate the very folk who live in them and commend to life everlasting the spirits of wood and stone!



HOUSE BLESSING

Arthur Guiterman

Bless the Four Corners of this House,
And be the Lintel blest;
And bless the Hearth, and bless the Board,
And bless each Place of Rest;
And bless the Door that opens wide
To Stranger as to Kin;
And bless each crystal Windowpane
That lets the Starlight in;
And bless the Rooftree overhead,
And every sturdy Wall;
The Peace of Man, the Peace of God,
The Peace of Love on All!

WE must cleanse before we can dedicate. We must build before we can bless. We must rear lives nobler than the houses they will protect. Let us remember these things.

It is more important to have your head in the heavens than to have your roof there. It is more important that your heart be warm than your hearth, and that your spiritual horizons be wider than those you see from your windows.

Because to every house that is built with hands is another built with hands unseen. And it is the house built with unseen hands in which we actually live. The rest is just much wood and stone and stone. Most people are like a Russian toy, like a doll within a doll. Some are bigger than their houses because they are as big as their homes. The house must always be larger than the house.

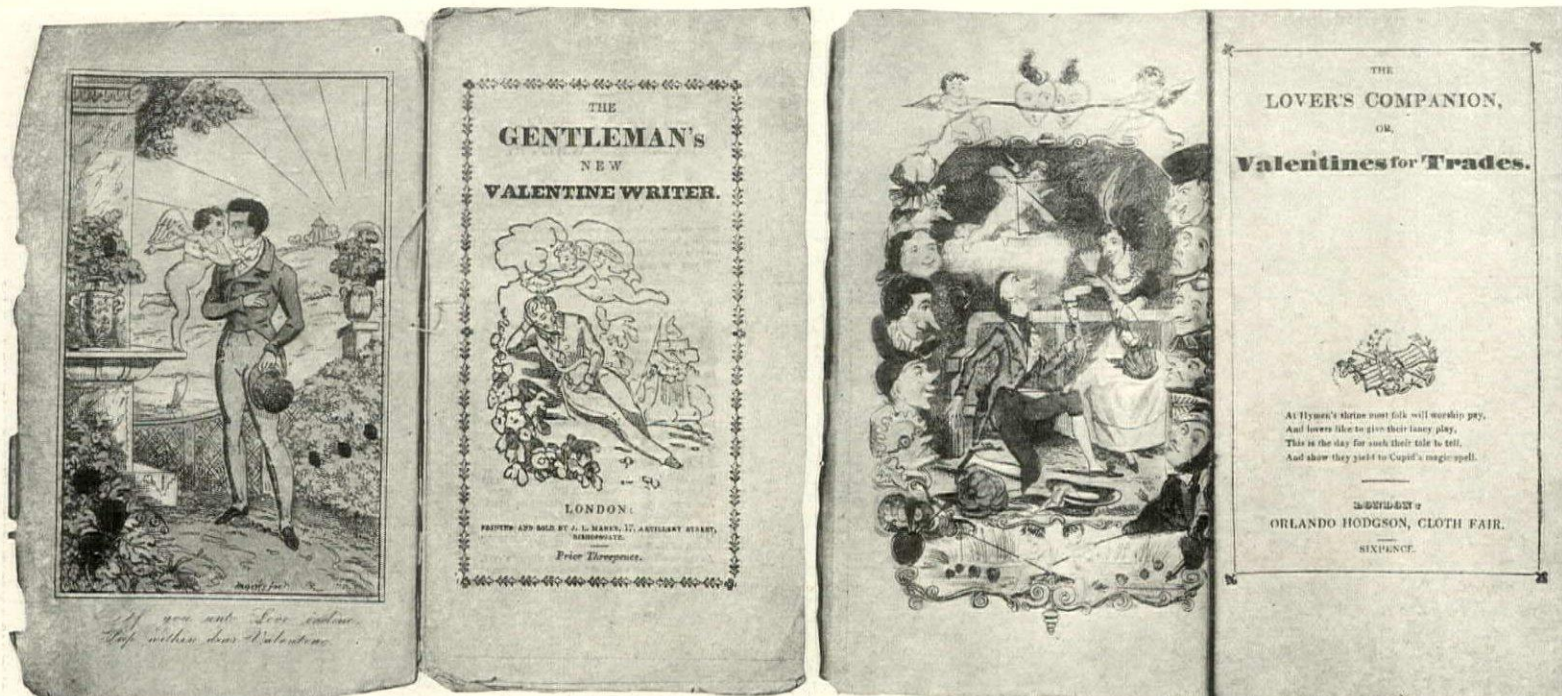
These are quixotic words, *mes frères*, but they are part of the sanity that keeps men sane.



Photograph by Wurts Brothers

WHEN A WINDOW IS BEAUTY ITSELF

Here is something the English appreciate much better than we—the sheer beauty of an oriel window. Although the window in this room is but an oriel in embryo, it shows the characteristic lines that distinguish some of the finer English work. No curtains or draperies are required. The window should stand by itself, an architectural feature of great distinction and charm. Cross & Cross were the architects



One of the early English valentine writers—all for threepence, and the highly inspirational frontispiece easily worth that by itself. A handy correspondence course like this must have been invaluable to the lovelorn of a day that knew not Beatrice Fairfax

Fortunate indeed was the lady to whom February 14th brought as beautiful a piece of designing as the valentine to the right by Walter Crane. It is printed in gold and colors, and framed in the lace-paper the present generation has relegated almost entirely to candy boxes

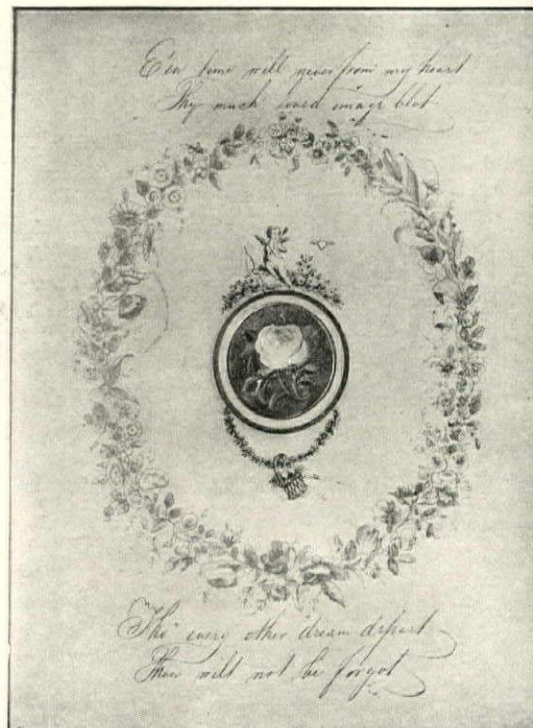
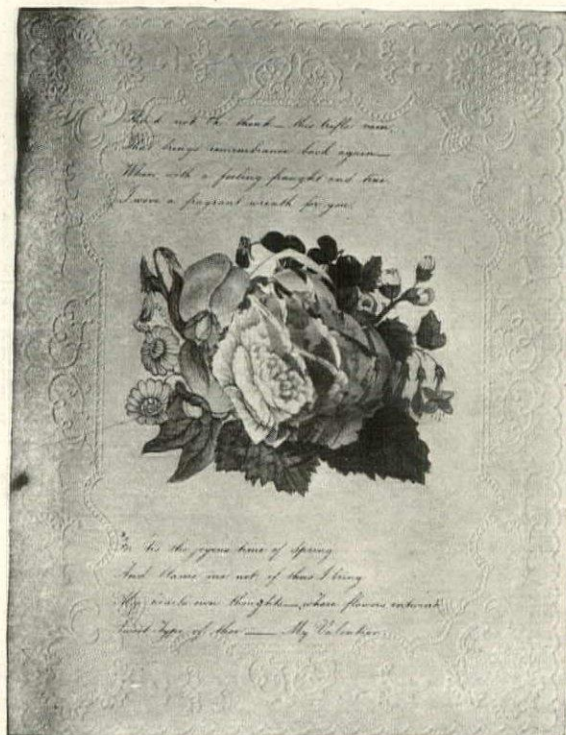
Below is a tricky one, with far more in it than appears to the casual and disinterested observer. One may be sure that She looked a second time and found the string device which reveals an altar and flaming heart behind the apparently innocent rose-petals



The Cruikshankian frontispiece of the chap-book is suggestive of the title-page of a Victorian novel, and may forecast the so-called comic broadsides whose day as valentines is happily almost past. The subtitle, "Valentines for Trades," awakens one's curiosity

The flora depicted in the center below a near relatives to the crewer-work bloom which once helped solve the problem of vocations for women. They may leave you never so cold, but they made some one's heart beat faster back about 1858, geranium leaf and all

What could be more pleasingly feminine than this chaste and dainty valentine from the Dresden china school, with the autograph-album chirography. It is one of the earliest valentines made in America and is dated about 1848



OLD TIME VALENTINES FOR THE MODERN COLLECTOR

A Timely Note On A Fad
Of Yesterday
GARDNER TEALL



You may think she's getting it, but she's sending it,—the forward thing! And by special messenger! You never can tell about these Victorians

F the making of valentines there has been no end, but of collectors of them there have been few. This second fact perhaps explains the disappearance of nearly these quaint missives of Cupid, both owing to the ravages of time and to the neglect shown them until quite recently. There must be many interesting old valentines, however, hidden away in forgotten trunks and boxes in cavernous attics, and each for them will repay the ardent enthusiast over the curious things of the past. When the writer started his own collection some years ago he imagined it would be comparatively easy for him to find old valentines in the various antique shops, but he came to learn that he was far more apt to discover the objects of his search in the hands of dealers in old prints and autographs, and occasionally some friendly dealer in antique books would take the trouble to keep a special book of these desiderata. (by invitation) in old attics the most prolific straits to his hobby which leads him to test such realms to collectors.

KEEPING "CUPID'S KALLENDRE"
The origin of St. Valentine's Day observances is lost in obscurity. Likewise, we do not know the date of the first engraved or printed valentines, though we do know the custom of St. Valentine's Day misgivings of ancient date. Finds, for instance,



In spite of her correctly feminine reticule and waist measurement, this lady is a brazen one, and pursues her lover, too. There he is in the scroll

preserved in the British Museum the valentine verses of Charles II D'Orleans, and there was John Lydgate's valentine to Catherine, Henry V's queen, composed in 1420:

"Seynte Valentine of custome yeers by yeers,
Men have an usance, in this regionn
To loke and serche Cupid's Kallendre,
And chose theyr choyse as theyr sort doth falle;
But I love oon which excelleth alle."

Then there was Donne's valentine on the occasion of the Princess Elizabeth's marriage to Frederick, Count Palatine, St. Val-



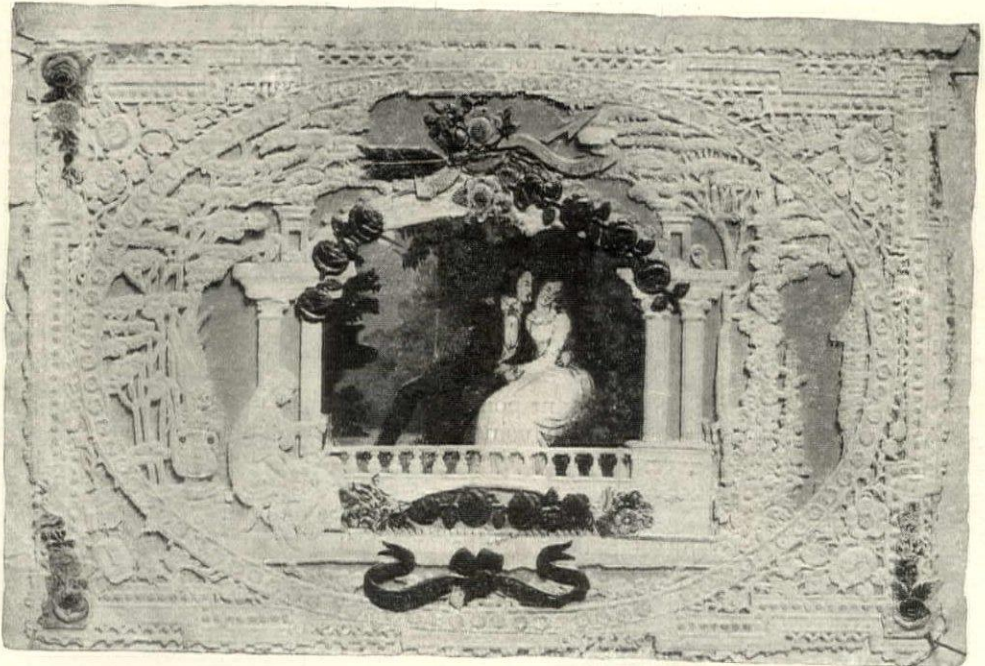
While a little puzzling in detail, this valentine goes to the heart at once. One feels it is the work of a true lover and a gentleman. James fecit

entine's Day, 1614. It is too interesting to be denied reprinting here.

"Hail, Bishop Valentine, whose day this is;
All the air is thy diocese,
And all the chirping choristers
And other birds are thy parishoners;
Thou marryest every year
The lyric lark and gray whispering dove;
The sparrow that neglects his life for love,
The household bird with the red stomacher;
Thou mak'st the blackbird speed as soon
As doth the goldfinch or the halcyon—
This day more cheerfully than ever shine,
This day which might inflame thyself old
Valentine."

The Victorian era was generous in its output of printed and engraved valentines, with which our own has kept pace. But in the Georgian days when the demand for valentine missives had not come to be met by artistic cards and when the demand for "verses" was greater than the supply of individual ingenuities, the enterprising publishers of the day brought out the sundry chapbooks, such for instance as "Kemmish's Annual and Universal Valentine Writer for 1797," one of the rarest of these little pamphlets. Later was the "Cupid's Cabinet, or Lover's Pastime," "The Lover's Companion, or Valentines for Trades," "The Tradesman's New Valentine Writer," "The Lady's Valentine Museum," whose sub-title defines it as "A Choice Selection of Elegant, Polite, Modest, Ludicrous, Sentimental — (Sentimental is put in large type!) — Valentines and Answers."

(Continued on page 70)



Quite an elaborate affair is this early example of the embossed English valentine. The center picture is in color, and the lover's knot beneath bears the legend "Forget Me Not." She does not seem likely to

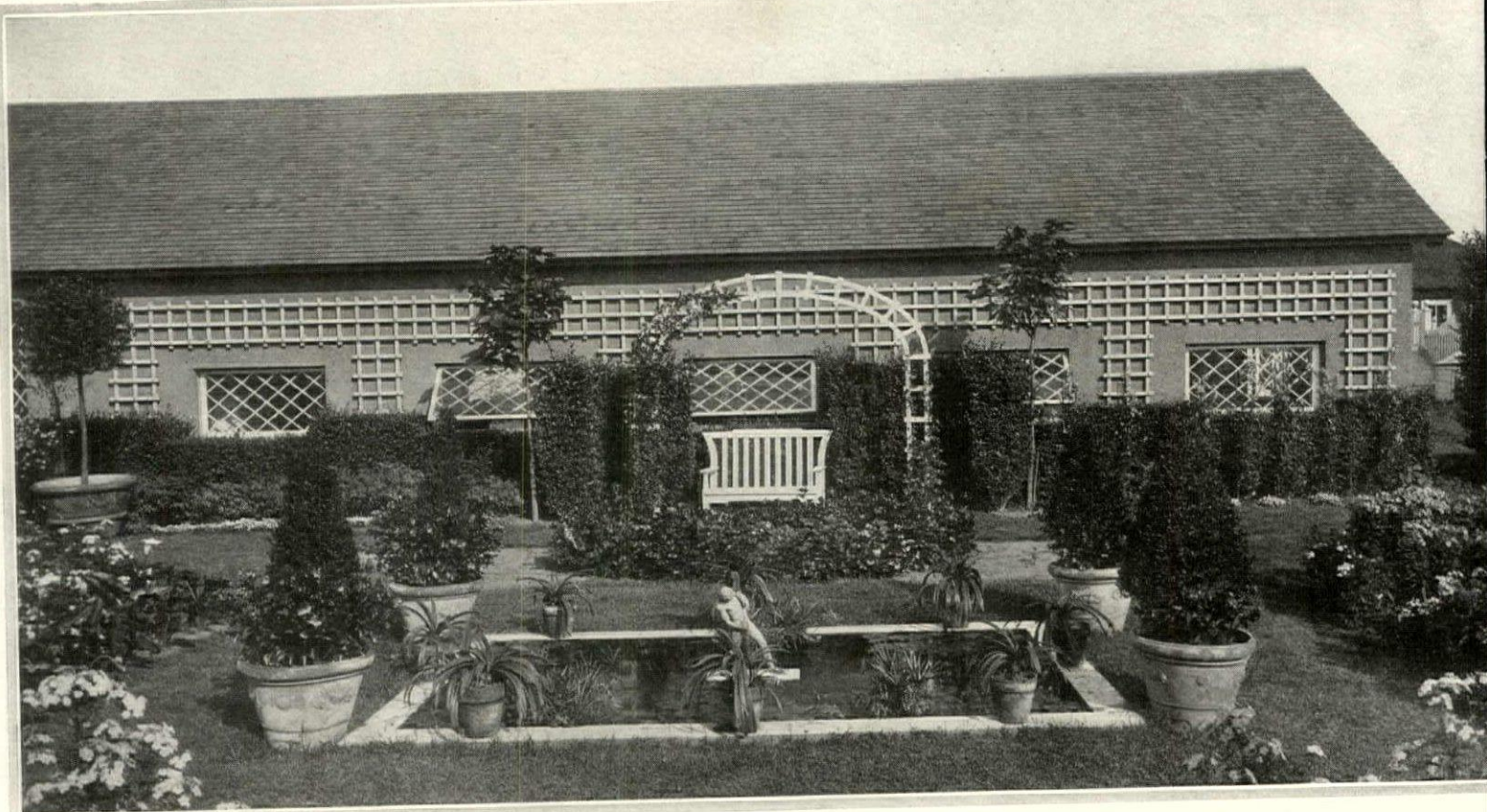


Photo by Beals

Visualize the background of this garden minus the lattice on the farther wall. The difference tells the story. When properly designed and placed, lattice gives the necessary ultimate touch to certain types of buildings

LATTICE — THE LACE OF THE HOUSE

How It Enriches The Exterior and Screens The Objectionable

HENRY P. THURSTON

THERE are two ways of looking at any architectural feature: its construction value as an integral part of the house structure, and its decorative value. Lattice is among the few features that adequately serve both purposes. It gives an ultimate constructive and decorative touch to certain

types of houses. It is to some houses what lace is to some gowns—a refining, diverting accessory and adornment.

Considering it as part of the structure of a house, we find exterior lattice used for the entrance porch and the service porch alike. In one case it decorates, in the other it screens. We find it fencing in the laundry yard or dividing the grounds into those separate units that special use requires—the rose garden from the old-fashioned garden, the simple from the formal. Again, we find it in its original capacity, a trellis for vines. Of late, however, we have discovered that in itself lattice can have sufficient beauty of line and proportion to justify its use without any covering. And in that way it is employed to break up the blank walls of stucco houses that otherwise would be barren and inhospitable to the eye.

LATTICE REQUIREMENTS

Two important points must be taken into consideration in using exterior lattice: the requirements of the architecture of the house and the requirements of the grounds. In this one touches on the province of both architect and landscape architect. In any case, either of these professions should be called in before a stick of lattice is put in place. Remember that its success or failure will depend on its line and its placing. Poor lattice is worse than no lattice at all; an over-elaborate lattice will stunt the house and overwhelm a garden; a lattice poorly

placed will clearly show its faults. If lattice is provided for while the house is being planned, you may rest assured your architect and your landscape architect will consider the essential requirements; on the other hand, the lattice is an afterthought, every requirement should be



Charles Barton Keen, Architect

By the use of exterior lattice, the Puritan coldness of the Colonial house is changed to a diverting informality



Photo by Johnston

Just a touch of lattice, and the rear entrance is transformed. Privacy is gained without sacrificing convenience

studied out. Here the house is situated that the screening will prove sufficient. There should be provided a gate of the same character as the screen itself, an arrangement of the lattice lines, to emphasize the opening. Here the lot is large enough to accommodate a kitchen garden. It should be set off with a lattice and made a distinct part of the service quarters. Although this will narrow the paths and lead to the kitchen.

The turn-out may be included in the yard instead of having it made on the garage outside. Sufficient space should be provided for the hanging

laundry. The ground should include wide blocks of lawn where linens may be laid to bleach. There is no necessity for plants being in this kitchen yard, except, perhaps, a few hollyhocks or sunflowers at the lattice, or vines trained up it. The structural requirements for any lattice are simple. The lattice should have a definite outline to define it. The posts should be solid and look so. They may be masonry or wooden posts; in both they should give the assurance of being substantial enough to hold a clothes line. These will be capped with whatever ornaments are suitable to the design. In the old English fences the urn was a favorite ornament and in Philadelphia the acorn has been used. In general, the character of this

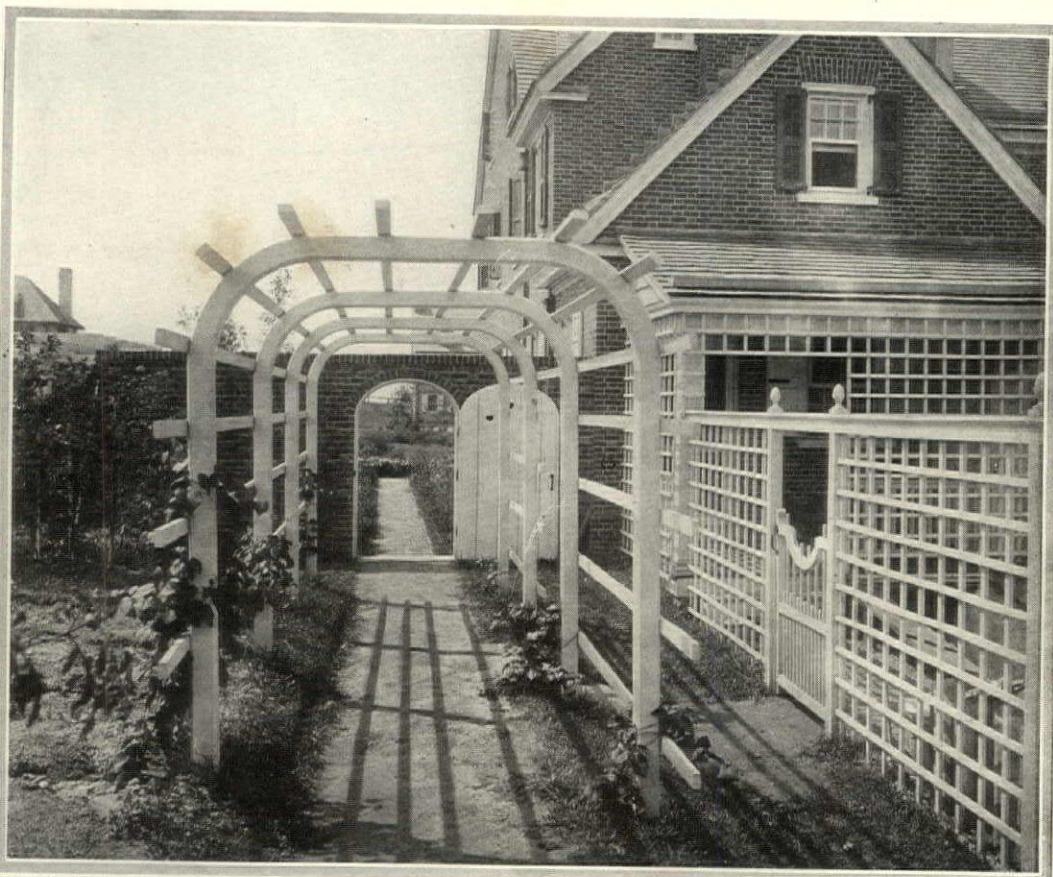


Photo by Beals

Considering lattice from the utilitarian standpoint alone, it becomes a necessary feature of the country house. As here, it can fence in the drying yard and make the service side of the house attractive

termination will be decided by the architecture of the house; in a Colonial house a Colonial design would be used.

Since the base will soon enough be covered with soil or the natural mulch of vines and shrubs, there is no reason for the base-board being especially heavy. It is sufficient if it is protected by a coat of creosote against rotting. In some cases, however, one may wish the lower half a solid fence and the upper lattice. Here the balance is well adjusted with the heaviest part at the bottom.

THE BEST DESIGNS

The actual designs for lattice fall into two classes: the simpler English patterns of a rectangular mesh and the more elaborate patterns of the French mode, which in-

clude scrolls, ovals and circles. For all general purposes the English type is best, although its severity may be lightened somewhat by the introduction of a French note in the ovals of the gate.

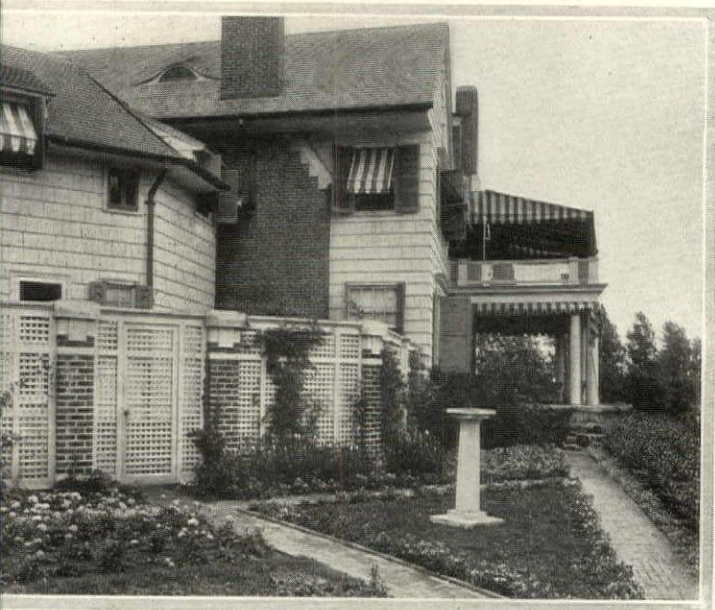
The upright bars should be about 1" x 1 1/2", the lighter wood for the crosspieces being 3/4" x 3/8". This will give an added appearance of height to the fence.

Of the available materials, cypress, white pine, chestnut and oak are the best selection, with cypress and white pine leading. These woods are sufficiently reasonable in price to meet the requirements of the average purse and their length of life is quite adequate.

The color of the paint will depend, of course, on the general exterior color

scheme of the house. White is always a safe color, and it makes the service side of the house look bright and clean. Moreover, it provides a good background for the greenery of growing things. On the other hand, if one wishes to keep the laundry yard unobtrusive, a darker paint, preferably a deep green, should be used. The same color should be used over the entirety of the lattice; do not attempt to accent any special parts with a varying color.

When the lattice is used as the decoration of the blank wall of a house, the color chosen will also depend on the degree to which one wishes the decoration pronounced. Apple green is a good color for a small house, but on a large house this would make the walls look too much like a patch work.



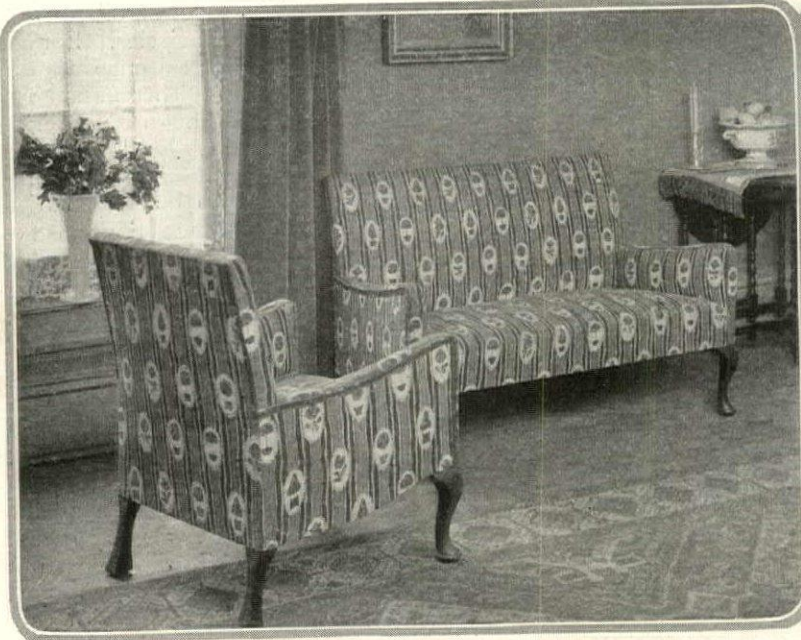
Johnston & Hewitt

In the garden opposite, the lattice here serves as a background for the flowers and at the same time fences in the service quarters successfully



Photo by Gillies

Upon the design of the lattice depends much of its success. Consult an architect who can furnish the design and visualize the effect before the work is started



For a room that requires a short couch is one 4' long, upholstered in a fancy chintz with a yellow ground striped in white and black. The legs are mahogany. \$65. Chair to match, \$45



Distinctive in line and construction comes a davenport suitable for the living-room. Upholstered in soft blue velvet striped in gold. Mahogany legs. 7' long. \$135. In denim, \$78



FEBRUARY FURNITURE

This is the month of the furniture sales and opportunities that rarely come are now being offered in the shops. These pieces may be purchased through the Shopping Service, or we will send you the names of the shops. Address HOUSE & GARDEN, 445 Fourth Avenue, New York City

Sturdy gate leg table in dark mahogany. 3' high, 48" wide when opened. With convenient drawer. \$24.50. Oval mirror, gilt frame, 31" x 14½", \$12

A quaint "occasional" chair. Black lacquer, gold, red and green decorations. \$25. In mahogany, \$18. Damask and mahogany footstool, \$7



THE variety of furniture offered in the annual sales that take place in the furniture shops and in many of the department stores is almost endless this season. The American manufacturers of furniture are making practically all styles of furniture well: the most authentic period reproductions, the most original American interpretations, and the most delightful inexpensive furniture oftentimes of the peasant or early American type so charming for the simple country house. It is a time of alluring opportunities.

Of the early American variety are the two chairs which are shown here with the gate leg table. These chairs, the rocker and the straight chair, are of an an-



An interesting group of relative types. Mahogany gate leg table, 34" high, \$13.50. Octagonal coffee set in Sheffield silver of four pieces, \$50. Oval mirror with soft tone gilt frame, \$12. Chairs in antique finish mahogany and rush seats. Rocker, \$13.50; side chair, \$12.50

tique finish mahogany rush seats. For an occasional chair in a room furnished in early American style even with antique pieces, a chair of this type hides its lack of age successfully. The chairs are priced at \$12.50. The rocker is particularly suited to a bedroom of the same character. Characteristic of this general type are the uncommon, but unfortunately many of them are reproductions of modern while good originals have become far too costly to place through a too hasty manufacture. This is on the contrary, is well known, and is at the same time a most successful reproduction. The set as shown is \$13.50. The useful little g-

shown between the chairs especially delicate type well designed legs. It is high, is made of solid mahogany, and is 26" in diameter which makes it particularly useful as a tea table. The price is exceptional, \$13.50.

A pretty octagonal shaped coffee service is shown on the table—its four legs, coffee pot, sugar and cream pitcher and the latter is 14" long, 7" wide, while the coffee pot is 7 3/4" high. The set sells for \$50.

An oval mirror shown with it has a soft toned gilt. It measures 21"x17" and is most reasonably priced at \$2.00.

Another gate leg table of a different type and a larger size is shown. It is of a dark mahogany, 3', and measures 48" across the top when

A long narrow drawer is an added convenience. It comes at \$24.50.

Expensive tables of this character are usually useful in a small apartment, or an expensive house, and the gate-leg models are usually sufficiently catholic to adjust themselves to many different types of furniture: certain English furniture, William and Mary or Jacobean, if the wood or finish of the table be walnut or oak; early American or even wicker, if it be mahogany. A spinet desk, at one time a rarity, has established itself alongside the gate-leg as a practical necessity, and the one shown is a well-made desk of antique finish mahogany that a certain furniture shop is selling at a most reasonable price during the month of February. It is surprisingly commodious when open, and may act as a table when closed. It is 32" high and has a top measuring 20" x 34" and may be had at \$25.

BREAKFAST ROOM SET

At the same shop, where one may find the newest in decorative furniture of the modern school, are showing the quaintly designed breakfast room set, while it is ideally suited for a breakfast room of the household, is equally well adapted for general use in the dining-room of a less pretentious house or apartment. It is made of black painted wood, decorated with a fine line of Pompeian blue, a tone very well liked by decorators, who frequently use it as the high light of a color scheme. The quaint English chairs, the simple table with its variation of gate legs, complemented by an unusual pedestal cabinet and a deep buffet, shallow in front and deep at either side. With its upper walls and hangings, furniture of this sort has a great amount of style, and offers a chance for an effective and unusual color scheme. Properly finished with a



For the living-room comes a mahogany table with coats of arms and twisted carving, 5' 6" long and 1 1/2' wide, \$39. The lamp is of carved mahogany, 29" high. Shade of either old gold or old rose silk, with fringe to match, 20" wide. \$40 complete



The spinet desk is an addition to the Colonial room. Of antique finish mahogany, 32" high. Top closes to 20"x34". \$25

Below, a breakfast room set of table, buffet, china closet and six chairs, in black painted wood. \$165. Also made in ivory enamel

waxed surface; it is not even necessary to protect it by a glass; the same care that one gives any other wood is sufficient to keep it from burns or scars. This same set may also be had in the ivory tone, so much used in breakfast rooms, particularly those that are practically sun parlors. The set with chairs costs \$165.

Quite an unusual table is shown with its old coat-of-arms and its twisted rope carvings. For the room that requires a table with some amount of decoration, and can not stand a heavier model of the Jacobean type, this is a model that has much to recommend it, and is more than ordinarily reasonable. The wood is mahogany in an antique finish and the top is 5' 6" long and 1 1/2' wide. It sells for the surprisingly low sum of \$39.

The hand-carved mahogany lamp shown with it is 29" high, and has a silk shade, which may be had in either rose or gold with silk fringe to match. It comes at precisely \$40, complete.

A quaint occasional chair that will fit into many different sorts of rooms where a note of lacquer is not amiss, is also shown. The black of the lacquer is brightened by a decoration of gold, red and green and the seat is of rush. Its price is \$25. The same model may be had in mahogany for \$18.

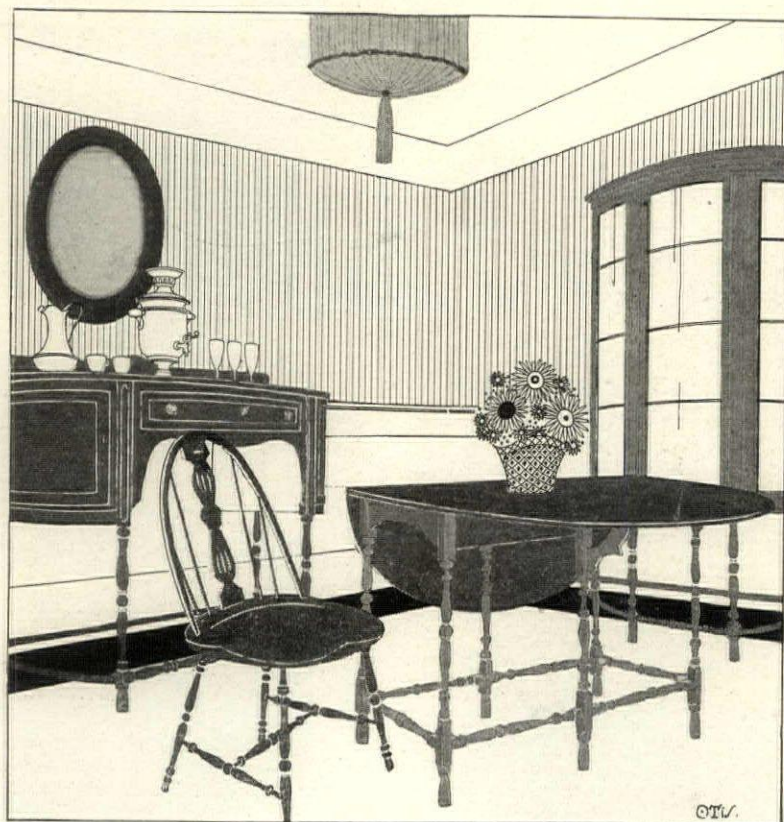
FOOTSTOOLS, DAVENPORTS AND SETTEES

Footstools, once the abomination of the household, are no longer in disrepute, but are established firmly in their original place as a decided adjunct to comfort, and take their place with the fire screen as a "quaint" accessory. The one shown with the lacquer chair is of decorated mahogany, covered in damask which may be had in a number of colors. It is 21" long and costs \$7.

There are davenports and sofas—their name is legion—but unfortunately they are seldom of sufficiently perfect proportions to be in any way distinguished. They may look and be comfortable, but they are apt also to look thick and clumsy. It is largely for its distinction of line, that the one shown was chosen. Its proportions have been very carefully thought out, and its design studied, and the result is far above the ordinary. It is 7' long, with mahogany legs, and, as it is shown, covered in an excellent quality of striped velvet, in this instance soft blue striped with grey, outlined with a fine black stripe. In this upholstery it costs \$135. It may also be had in denim for \$78—a very low price during the month of February.

There are many rooms which cannot stand even a shorter couch than the one just described, and when something in the nature of a couch is needed, many decorators recommend a

(Continued on page 78)



A ROOM IN THE
RESIDENCE OF
C. C. RUMSAY, *Esq.*
AT WHEATLEY HILLS, L. I.

F. B. HOFFMAN, JR., *Architect*
THE ARDEN STUDIOS, *Consulting Decorators*

Photographs by Jackson & Whitman



The focal interest centers in the stone fireplace carved by Hunt Dietrich, and its attendant accessories—a wrought-iron screen of intricate design and two tall wrought-iron standards supported by greyhounds

Found in an old English "pub," the wainscoting and doors are carved with English kings and knights. About them the room was built—rough cast walls above, moulded plaster ceiling and wrought-iron fixtures

Against the carved background were set antique pieces and new—a davenport in blue and old rose silk. The large chair in dull blue g silk. The rug is black the curtains are old lined with blue



WHAT IS GOOD TASTE?

A Discussion Over Corned Beef and Cabbage
That Led To Complete Befuddlement

ROLLIN LYND E HARTT

HERE were three of us at luncheon—the critic, his artist wife, and myself—and we had deliberately resolved to be vulgar.

If you ever made a business of weighing æsthetic considerations, day in, day out, you will understand perfectly. One needs vacation. As it seemed to us, no vacation could be more complete than sitting down in the ultra-exquisite dining-room of the crassonne and ordering corned beef and cabbage.

But alas for the best-laid schemes of mice and men! Scarcely had we begun wallowing in vulgarity when the suspicion stole over us, were we vulgar?

I blush to own that it was I who raised the question first. I grieve to add that—tastefully, almost—the artist wife asked, "What is bad taste, anyhow?" and that her husband rejoined with, "What on earth is bad?"

Thus perished our vacation. A moment more, and we were deep in discussion.

I should violate confidence were I to divulge just who said just what, but I can nevertheless trot out the subject matter, bit by bit, and allow it to lead up gradually to the solemn and awful befuddlement in which we were left. Such, indeed, is my object. Befuddled, myself, I hope to promote befuddlement in others. We are much too sure about our so-called "principles of taste." We should pause, now and then, and feel sheepish.

Looking back, it is hard to say which was the blindest—the critic, his artist wife, or I—the outset. We started in by assuming that good taste must of course be the taste of the best people. Is it, though?

THE more you look at it, the more you will see that the best people cannot be relied upon. They marched through Palestine, once—thousands of them—on their way to the Holy Land. They saw the Jericho. They saw the Erechtheum. They saw the choragic monument of Lysicles. None of these lovely creations appealed to them in the least. They went on and invented a style of architecture which was out-and-out anti-Grecian in every way—namely, the Gothic.

Later on, behold what a change overtook the taste of the best people! They sneered at Notre-Dame. They ridiculed York Minster. They had only contempt for Chartres, Canterbury, and the Antwerp Cathedral. "Barbarous," they called the Gothic. They admired only the Renaissance. When the west front of Saint-Denis du Mont fell into decay, they rebuilt it in Renaissance and were sorry that it retained Gothic outlines. In modern times, the æsthetic tomfooleries of the best people almost stagger credulity. Parisians, when the Czar paid them a visit, tied bouquets of paper roses to the branches of leafless trees. Italians blasphemed the works of Tiepolo, Correggio, and Tintoret. Turkey-red window shades. Boston—at a never-to-be-forgotten musical

festival, boasted an "Anvil Chorus" with three hundred real anvils.

A wonderful crew, our best people! Winckelmann had the time of his life getting them to tolerate Greek sculpture. They starved Millet, Corot, Daubigny, Rousseau and Diaz; then shocked them with sudden riches. During the reign of terror—I mean that of "decorative art" (pronounced "de-cor-ative")—they hung gilded rolling-pins on drawing-room walls, adorned chairs with pink ribbons, and thought nothing so tasteful as a plush-framed mirror, with morning-glories daubed on the plush and spilling over on the glass.

EVEN in their lucid intervals it appears that the best people made queer arbiters of taste. They are cultured in spots, rarely cultured all over. Whistler, the delicate tone-poet of color, crammed his den with graphophones long, long before the graphophone had ceased to be a squawking abomination. Edgar Allan Poe, gifted with a genius for the music of sweet vocables, betrayed a surprising sort of taste when he wrote his little essay on "The Philosophy of Furniture." Said he, "There is present to the mind's eye a small and not ostentatious chamber with whose decoration no fault can be found." I have the document before me. Otherwise, I could hardly believe in that room. Can you?

It had crimson-paned windows, curtained by "a thick silver tissue" and "exceedingly rich crimson silk, fringed with a deep network of gold." At the "junction of the ceiling and walls," it had "a broad entablature of rich gilt-work." It had a Saxony carpet "of the same crimson ground, relieved simply by the appearance of a gold cord" forming "a succession of short irregular curves, one occasionally overlying the other." Two "large low sofas of rosewood and crimson silk, gold flowered," were "the only seats with the exception of two light conversation chairs, also of rosewood." An "octagonal table, formed altogether of the richest gold-threaded marble," stood near one of the sofas. "Four large and gorgeous Sèvres vases" occupied "the slightly rounded angles of the room." To complete the composition, add pictures, a mirror, a piano, "some light and graceful hanging shelves, with golden edges and crimson silk cords with golden tassels," a "tall candelabrum, bearing a small antique lamp with highly perfumed oil," and, finally, an Argand lamp "with a plain crimson-tinted ground-glass" dangling "from the lofty vaulted ceiling by a single slender gold chain" and "throwing a tranquil but magical radiance over all." Wonderful! Perfect! With that adorable chamber of horrors, "no fault could be found!"

And yet this same Poe, at another time and in another mood, wrote delightedly of Landor's cottage in the woods, "Nothing could well be more simple—more utterly unpretending. Its marvelous effect lay altogether in its artistic arrangement as a picture. I could have fancied, while I

looked at it, that some eminent landscape painter had built it with his brush."

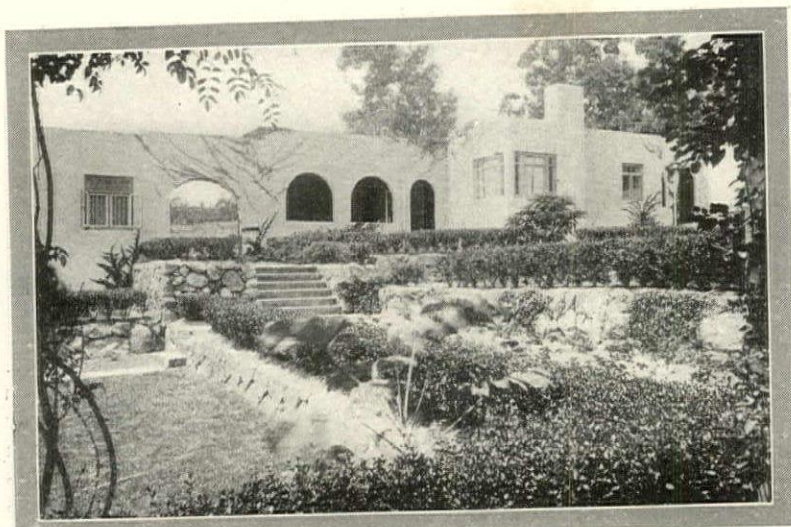
LIKE a candle in the wind, is taste. Circumstance, a chance word, or even such a trifle as sex will waft it this way or that. At the Grande Chaumière, when a girl is posing, you count among the students six women and forty men; when a man is posing, six men and forty women. The young lady from Kalamazoo will say, "I prefer the male model, the feminine curves are so insipid." The young gentleman from Philadelphia will say, "I detest the male model. Those brusque, angular, over-obvious contours are much too uninteresting." There may be such a thing, abstractly, as inherent beauty, finer in the one case than the other. Practically and humanly, there is nothing of the sort.

At times, a mere noise may jostle the candle-flame. "Fools! Blind leaders of the blind!" shouts Ruskin. "Listen to me!" Forthwith, the world tags after Ruskin. "Now—I—tell—you, these Post-Impressionists have struck something big and fundamental!" cries a self-appointed critic. Sure enough, there are people who, at his lusty bidding, fall down and worship Van Dongen. Or some one bellows, "The Primitives—ah!" In consequence, tourists rush to admire bandy-legged saints and tuberculous madonnas afflicted with Pott's disease of the spine, while others, more zealous, "wish all the Titians could be destroyed." And, mind you, these are not cranks and gullibles alone. Among them our best people are represented.

When the noise has a tang of fun in it, you witness a phenomenon still more remarkable. A little banter, a little chaffing, and away flies beauty. There was a certain fierce splendor in the Laocoön, once. It departed when a sinful wag declared, "Brethren, this snaky group has nothing whatever to do with old man Laocoön and his brats. It celebrates humanity's first encounter with spaghetti!" Years ago, Boston erected a Museum of Fine Arts in red brick charmingly embellished with terra cotta. Some villain remarked, "If architecture is frozen music, as Madame de Staël asserted, then this is frozen 'Yankee Doodle'." Thereafter, no one could tolerate the exquisite building.

JUST here came in a further element—novelty. Terra cotta was new in Boston then, and while novelty may delight, it may shock. Put a name to the shock—"Yankee Doodle," for instance—and it is all up with beauty. On the other hand, an innovation may begin by shocking and end by pleasing. The automobile was hideous at first. Now it is magnificent. The inflated tire of a bicycle called forth peals of laughter at first. Now it looks well and the old-style tire is ridiculous. When I first put on the owl, shell-rimmed glasses I wear, I was greeted with whoops and jeers. Today, no one notices. Tomorrow, like as not, you

(Continued on page 66)



Irving J. Gill, Architect

Any fear that the unburnable house would not be home-like is removed by this California residence in which fireproof construction has been employed



Irving J. Gill, Architect

The seeming nudity of the exterior of an unburnable house is only an expression of the extreme simplicity of the interior from which wood has been eliminated

CONSTRUCTING THE UNBURNABLE HOUSE

BERTHA H. SMITH

IS it possible and thoroughly practical? How is it built, and of what materials? What will it cost? Is it adaptable to any style of architecture and all climates?

The unburnable house is not only possible and practical; it is imminent.

People are growing weary of the fear of fire and the fret of fire waste. Makers of materials are sensing this restlessness, and as soon as architects and builders begin looking forward, the unburnable house will be a fact and not a futurist fable.

Fires make their attack from two directions, without and within. There have al-

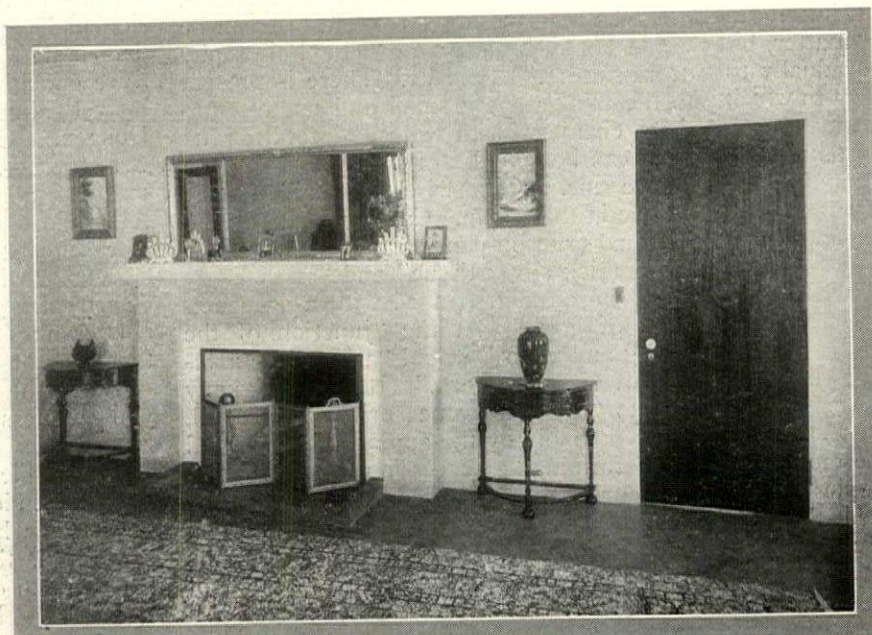
ways been many fire-resisting materials used for outer walls—brick, stone, marble, terra cotta, tile, concretes of sorts—and every year new composition materials offer

themselves. They are all more common used in other countries than our own. even where these non-inflammable materials are used quite to the exclusion of fra-

walls, so much wood enters into the construction of roofs, floors and interior walls and finish that the integrity of the unburnable outer walls is undermined. Materials that will not burn can be destroyed by fire, even if they do not collapse. If four roofless walls are left much to have left of what used to be one's home.

It is inside the house, then, that the great revolution must take place before we have the unburnable home.

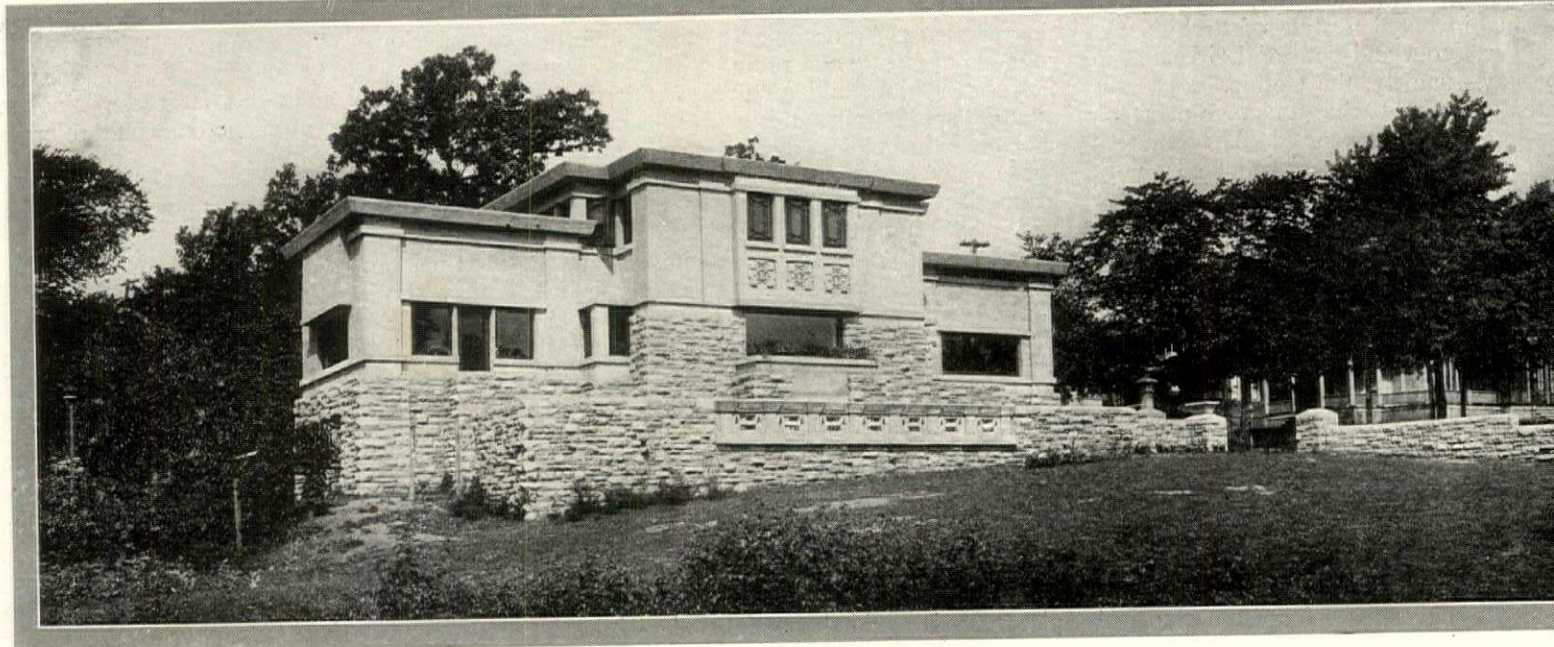
The only inflammable feature of this room is the mahogany door. The concrete floor would doubtless resist the fire of burning carpets or furniture. The room loses none of its comfort because of this construction



Irving J. Gill, Architect

Another type is found in the residence of James E. Bly Esq., at Mason City, Iowa. The walls are native stone, the reinforced concrete poured in forms. The floors are concrete covered with tile

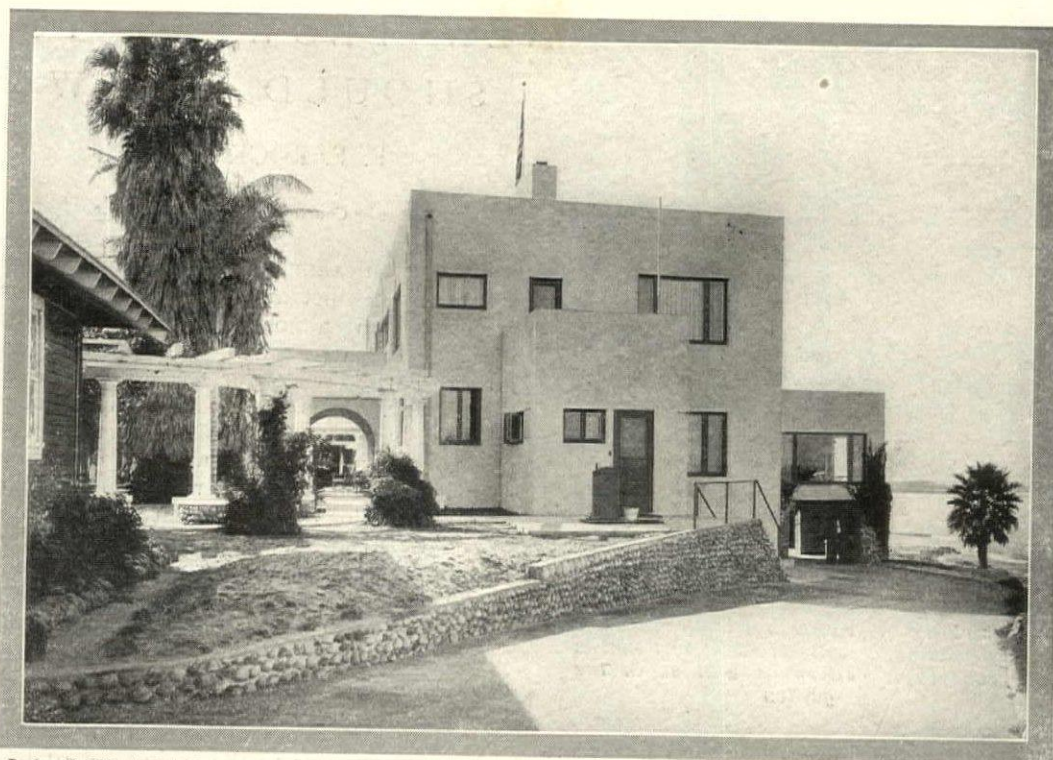
Walter Burley Griffin, Architect



od studding, wood joists, wood lath, d door and window frames, wood doors, d baseboards, plate rails, picture mold-, wood mantelpieces, wood wainscoting, d stairs and staircases, wood floors—all t go. It is a radical change, for these gs are as the features of familiar nds. They have become a habit of ight, and we cling desperately to the cy that they are essential to the house is our home. But truly it is quite as rd to consider them essential to the e spirit as to say that the blue eyes or yn curls or freckled nose of a friend the essence of friendship.

UNBURNABLE MATERIALS

aving thought so long in wood it is hard hink in other materials. Many must n to do it gradually as we learn a new age word by word. There are already the market materials and appliances make it unnecessary for an inch of d to be used in the construction of a e. The only element lacking is cour- to face the revolution. There are metal ding and floor joists and lath, metal and window frames and sash that do r with wood jambs and frames and and sills and floor and wall supports. e are composition lathings, even more ant to heat than metal, and hollow tile away with lath altogether and with- s all heat. While metal is more readi- cted by heat than clay and other earth ositions, it is hardly likely that enough could be generated by the furnishings a entirely fireproof room to weaken or e any metal in the walls, so these vari- materials will remain matters of per- choice. There are metal doors, though have not yet been specially adapted ouse use with the exception of enam- ron doors for kitchen cupboards. od floors are doomed. It is incon- t to have fireproof walls and a floor ould catch fire from the ashes of a r table. The unburnable floor does



Irving J. Gill, Architect

With walls, floors and roof of reinforced concrete, window and door casings of metal, and pergola of concrete and stone, the residence of Miss Ellen Scripps, at La Jolla, California, reaches the highest point in unburnable construction

even more to balk a fire than would the best of unburnable partitions.

Unburnable floors are as old as the art of architecture. In those timberless coun- tries where civilization was born, tile, mar- ble, mosaic and concrete floors were used before wood was dreamed of as a building material save by most primitive peoples. These are coming again into use, and it is more than likely that new unburnable floor- ings will be invented when the demand for them becomes great enough.

The concrete floor is the simplest and cheaper even than quarry tiles which have been used with charming effect in porches, courts and halls, but whose possibilities for

floor use elsewhere inside the house are little realized. It has not gained greater popularity for the reason that it is yet in the comparative stage that rough board side- walk is to parquetry. But at least one for- ward-looking builder has brought concrete floors beyond the sidewalk stage, presaging what in time they may become. I have in mind concrete floors in several California homes, constructed scientifically flat on well prepared ground, eliminating the air space underneath and giving them an equable tem- perature. They are finished with color, rubbed and polished till they give to the eye the pleasure of old Spanish leather, of old

(Continued on page 68)

COLOR SCHEMES IN EXTERIOR PAINT

Crisp Rules and Suggestions for Painting the New House and Re-Painting the Old

BY A. ASHMUN KELLY

hen about to paint the house, we are ided solely by taste, however excel- may be, we shall fail in some degree aching perfect satisfaction unless we ided by those rules which govern the t application of paint and color. For le, the rule for a low, squatty house or light, cheerful coloring, for the eason that light colors increase the ent height of the structure; on the and, dark colors will emphasize the of height.

en more than one color is used, the t should be the lowest, such as hav- dark color on the first story, and a color on the second. This rule is on the well-known principle that dark- represents weight or solidarity, while eiss stands for the opposite quality.

ght, airy structure will appear more ntial when painted in dark colors, the background is dark, then a light

colored paint affords a pleasing relief. Where a small house is situated in a deep or dark landscape, attention should be paid to the matter of contrast. The city house, close to the street, and occupying a small lot, should be painted in quiet or subdued colors, with a dark trim. Summer houses, usually built for pleasure, or temporary use, appear to the best advantage when painted in distinctly light colors.

In brick and stone buildings the window frames should be painted the color of the capstones and sills. For instance, a brick house, ornamented with limestone copings, should have the frames painted a grayish stone color of a light shade, with the sash either black or dark green, as preferred.

A two-family house on a small lot re- quires a color scheme that will have the effect of causing the structure to recede rather than stand out. The square form suggests a rather modest coloring.

In suburban places one should choose colors for his house that do not duplicate other color schemes nearby, no matter how much they may appeal to him. He should select colors that will harmonize with sur- rounding color schemes. This will result in a mutually satisfactory color display.

Where dark green is employed for the trim it must not be used too sparingly, if the body is in white. Use it under the eaves, as well as on the other parts of the cornice, and on the window sashes, corner and baseboards, porch floors, porch rails, window blinds and shutters.

When white paint is used it should be absolutely white. If a dark trim is used this will serve to make the white look still whiter. White lead is not in all cases white, some kinds being off color, but sun and weather in time bleach out the oil, which makes the paint whiter. To get a real white,

(Continued on page 64)

NEW FLOWERS YOU SHOULD KNOW

F. F. ROCKWELL

Photos by Courtesy of Dreer and Burpee



The closest approach to a truly red aster is *Sensation*, a really brilliant sort that is excellent for cutting as well as in the garden.

HOW many flowers less than five years old did you have last year?

You haven't gotten into a rut, have you—a rut of flowers, to be sure, but nevertheless a rut—and made use only of the things which you tried and found satisfactory years ago?

In these pages I have repeatedly advised against dropping the satisfactory old for the untried new, particularly with vegetables. But one may easily go to the other extreme, especially in the case of flowers, of which dozens are produced each year which are decidedly different from anything we have had in the past. A few of them are distinctly worth while.

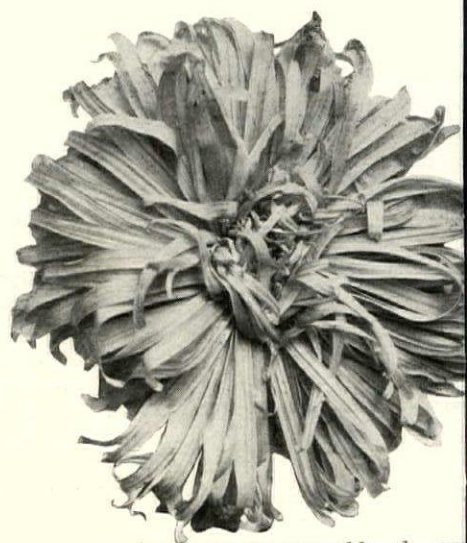
This is not a plea for the new *versus* the old. I have no sympathy with the novelty hunter who endeavors to get the latest of everything simply because it is the latest; but when a thing of real value and distinctive charm appears, the sooner one can have the pleasure of utilizing it the better.

FINDING THE WORTH-WHILE

New varieties of the commercial flowers, such as roses, carnations and chrysanthemums, which are exhibited at the shows and given publicity by "the trade," are soon known and have an opportunity to stand or fall on their intrinsic merits. But many of the common annuals and perennials—which as a matter of fact have a wider range of appeal—are given little or no help and have to make their way into popular knowledge and favor as best they may.

Take as an example *lobelia Tenuior*. This is entirely distinct in habit from the older varieties, being almost twice as tall and of upright, compact growth, with much larger flowers borne on slender stems well above the foliage. It is a gem not only among lobelias, but among all blue flowered annuals. So far as I remember, I have not seen it mentioned anywhere, and only two or three catalogs list it. There are dozens of equally striking improvements among the minor flowers usually grown from seed which have been similarly neglected.

But how, you ask, is one to know about those things? I can only suggest again a little more definitely what I have before intimated in these pages: every gardener should devote one bed or section of the garden every year to the trying out of the most promising of the new things. Both the expense and the work necessitated by such an undertaking are very slight. A packet of seed of each variety will be ample. In fact, in most cases a packet will be more than enough to give you all the plants you will want for trial, so there is no reason



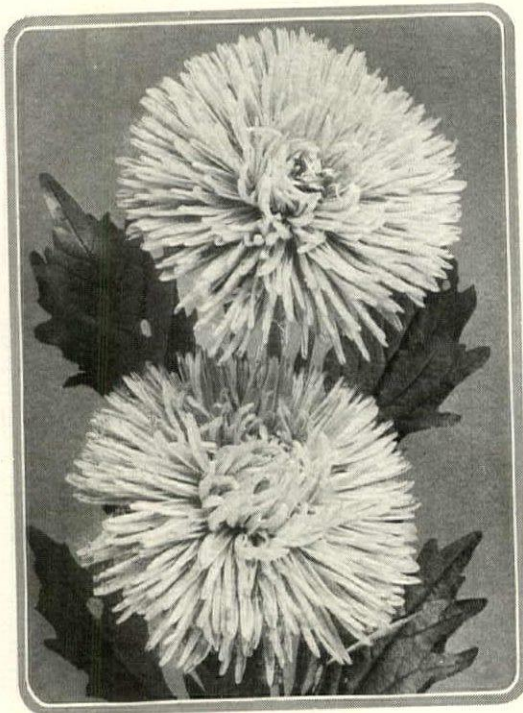
Astermums somewhat resemble chrysanthemums, although they have no family connection with those plants. This one is a *Rose*.

why, with some of your flower-loving friends, you should not order a fairly complete list of these new things and divide the expense and the seed. They will cost the average, not over ten to fifteen cents with possibly a few at a quarter a packet. When you have tried them one year and found what effects you can achieve with them, it will be time enough to buy large quantities for the future.

There is probably no flower that has come into popular favor more rapidly during the last few years than the gladiolus. Some of this beautiful flower, comparatively unknown a few years ago, are now sold for the million and are so eagerly sought by enthusiasts that the choicest of new varieties sell for several dollars apiece.

GLADIOLI, HOLLYHOCKS, AND TRITONIA FROM SEED

The most remarkable development within recent years in gladioli is the creation of a new type or race known as Fordhook hybrids. These are fully equal in beauty to the best varieties of the Lemoine, C. and Gandavensis, from which on one side they are descended, and in addition inherit from their other parent, *Gladiolus Princeps*, the capacity for remarkably rapid growth and early flowering. I saw the first of these remarkable hybrids displayed at an October exhibition a few years ago and at first I could not believe the statement that they were grown from seed sown in a frame that spring, and planted to the open. I took pains, however, to verify his statement, and as I grew



The *King aster* reaches a height of 1½ feet and blooms from August until frost. Several worthwhile colors are available.

Bright yellow single flowers with crimson centers characterize the marigold *Legion d'Honneur*.

Whether you call it *gypsophila* or *Baby's Breath*, this new double flowering sort is charming.



self the next spring, I had to admit that seemingly incredulous had been accomplished. Another attractive feature of this is that more flowers are opened at one time than with most other varieties. Bulbs are formed like those of the ordinary types. These are taken up and kept over winter the usual way, giving earlier and even earlier flowers the next season.

Another important development among dianthus is the introduction of the frilled or ruffled type, such as Kunderdi Glory, White King and Pride of Goshen. Mrs. Francis King and Mrs. Frank Pendleton are two other distinctive and fine flowers among the many newer varieties.

The old popular favorite America now has a rival in Panama, as vigorous in growth and of a firmer and deeper color.

Hollyhocks have been broken into an annual class. The new ever-blooming annuals we have a gain that will bear when sown in seed early in the year. For early blooms they should be started indoors and transplanted. The new annual

is also valuable for severe climates, where the perennial hollyhocks are subject to winter killing. The plant attains a height from 8' to 9' and the flowers are large and possess a wide range of colors. New-Pink is a beautiful and charming color, and is of the regular perennial type. This variety was awarded a certificate of merit by the Royal Horticultural Society of England not so long ago.

The tritoma, perhaps better known as torch lily, or "red-hot-poker plant," will find its way into many gardens because of the new early flowering perpetual hybrids. The seed should be started not later than the middle of March, and the young plants put where wanted, as they are hardy plants and bloom as perpetuals once they are established. They are remarkable for their exceptionally long flowering period which lasts from May on through the season if the spikes are not allowed to seed. Other of the new varieties, Pfizeri, which blooms from August to October, and Andersi, blooming from June until the middle of August, are valuable as bedding plants, especially where a mass of color is desired through a part of the season that is hard to be had on most other plants. The plants may be taken up each fall and stored over winter along with cannas, dahlias and gladioli, covered with sand or light soil.

CANNAS, DAHLIAS AND OTHERS

Other popular plants grown as perennials which can be had in flower in one year, are cannas, dahlias, and delphiniums, types of which bloom the first season after spring sown seeds. The beautiful cannas, which are of dwarf growth and have magnificent flowers, are among the latter. Of delphiniums the new named ones and Belladonna Seedlings are of particular mention. The latter

are quite distinct from the ordinary type in that the flowers, instead of being crowded closely together, are produced in graceful sprays, each flower distinct by itself.

With dahlias the single sorts flower more quickly from seed, but most of the doubles, if sown by the middle of April, will flower freely before frost. For the best plants, and to produce the best tubers for taking up in the fall, they should be started in February or March and transplanted. Among the new types or classes, the peony-flowered, the collerette, and the Twentieth Century are especially worth trying.

The aster continues to be one of the most

popular of all our annuals, thousands of dozens of plants being bought from the florists and set out each spring, in addition to those raised from seed sown outside. To get the best flowers you should start the seedlings indoors or in a frame, and then transplant to paper pots. For the very largest blooms disbudding is necessary. The latest important type developed in asters is the "astermums," so called from their resemblance to chrysanthemums; they are not hybrids between the two plants, as many people have thought. They may be described as a "super-comet" type. They flower a little before the well-known Crego

Giant, which is still the largest and best of the late flowering comets.

Another distinct type of recent introduction is the King. This is of robust growth, reaching a height of 1½', and flowers from August until frost. The petals are long and narrow, partly rolled or quilled, which gives them a unique and artistic appearance. There are several colors of this type already available.

By all means try a few of them along with your other asters this year.

Another aster recently developed and deserving of special mention is Autumn Glory, which is not only an extra fine light pink, but is one of the latest blooming of all. Sensation is the nearest to a real red aster. Its flowers are of fair size, and excellent for cutting as well as for the brilliant coloring they lend to the flower bed in times when such a hue is rare and hard to get.

A HALF-DOZEN EXTRA CHOICE THINGS

Occasionally there is an improvement or "break" in the development of a plant of so radical a character that it stands out decidedly beyond the results usually accomplished by hybridizing and selection. Such a "jump," apparently without cause, often accomplishes more than years of painstaking work. Many of the varieties and types mentioned in the following paragraphs are of this nature. If you will try them out you will find many things under old familiar names which are to all intents and purposes new flowers, and good ones, too.

Take, for instance, the truly remarkable Oriental poppy, Perry's White. In form the flower is one of the largest and best, and the petals are a pure white with a large blotch of crimson at the base of each, the effect being indescribably striking. Mrs. Perry, a debutante among flowers only a few years ago, is also exceptionally fine in a charming shade of salmon rose. In starting Oriental poppies from seed, do not be surprised when the plants apparently die and disappear in late summer. They will begin again in late autumn. However, be sure to mark out their location so as to avoid injury during their dormant season.

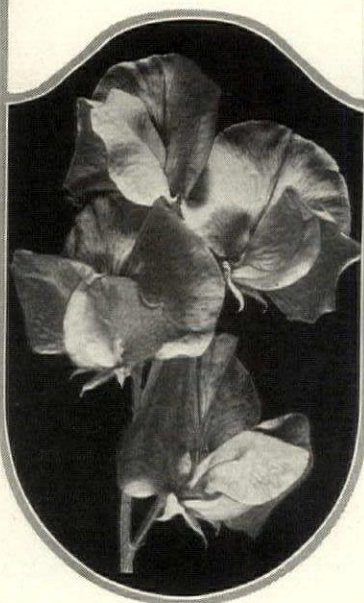
A distinct type of cosmos has come into prominence during the last few years under

(Continued on page 58)



The miniature annual sunflowers still further popularize that popular family

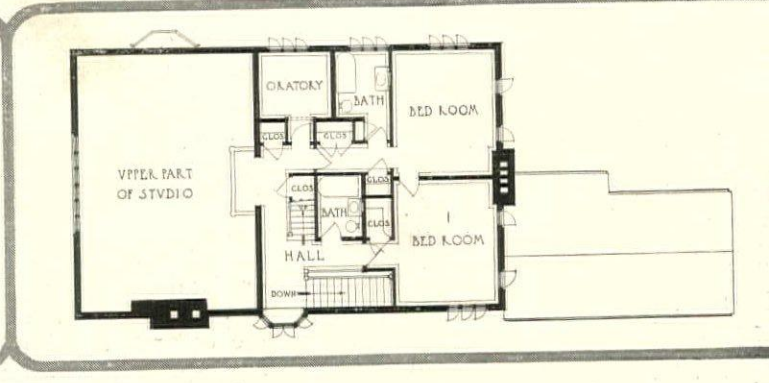
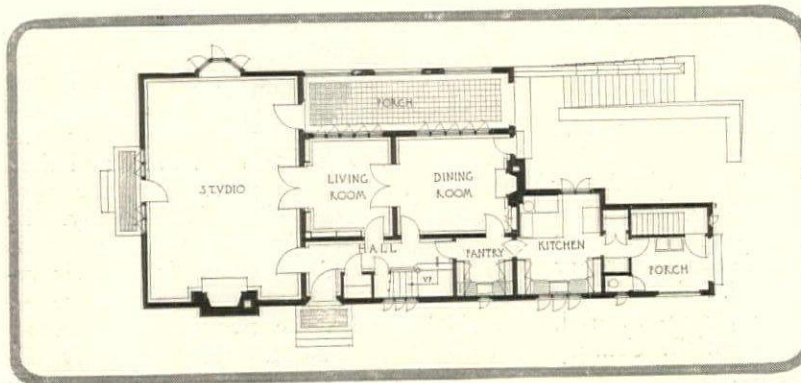
And as for sweet peas—Fiery Cross is a splendid glowing red



The base of each pure white petal of Perry's White is blotched with crimson



Cosmoses now come in double form of the same striking blue as the old singles



Since it is the home of an artist, the floor plan was designed to provide a large studio with the living-room subordinated and turned to the uses of a library. The studio is, in reality, the living-room.

The studio runs up through two stories. The rest of the space on the second floor being devoted to bedchambers arranged in suites with bathroom and hall space economized. A special room has been served for an oratory.

THE RESIDENCE OF D. PUTNAM BRINLEY,

Esq.

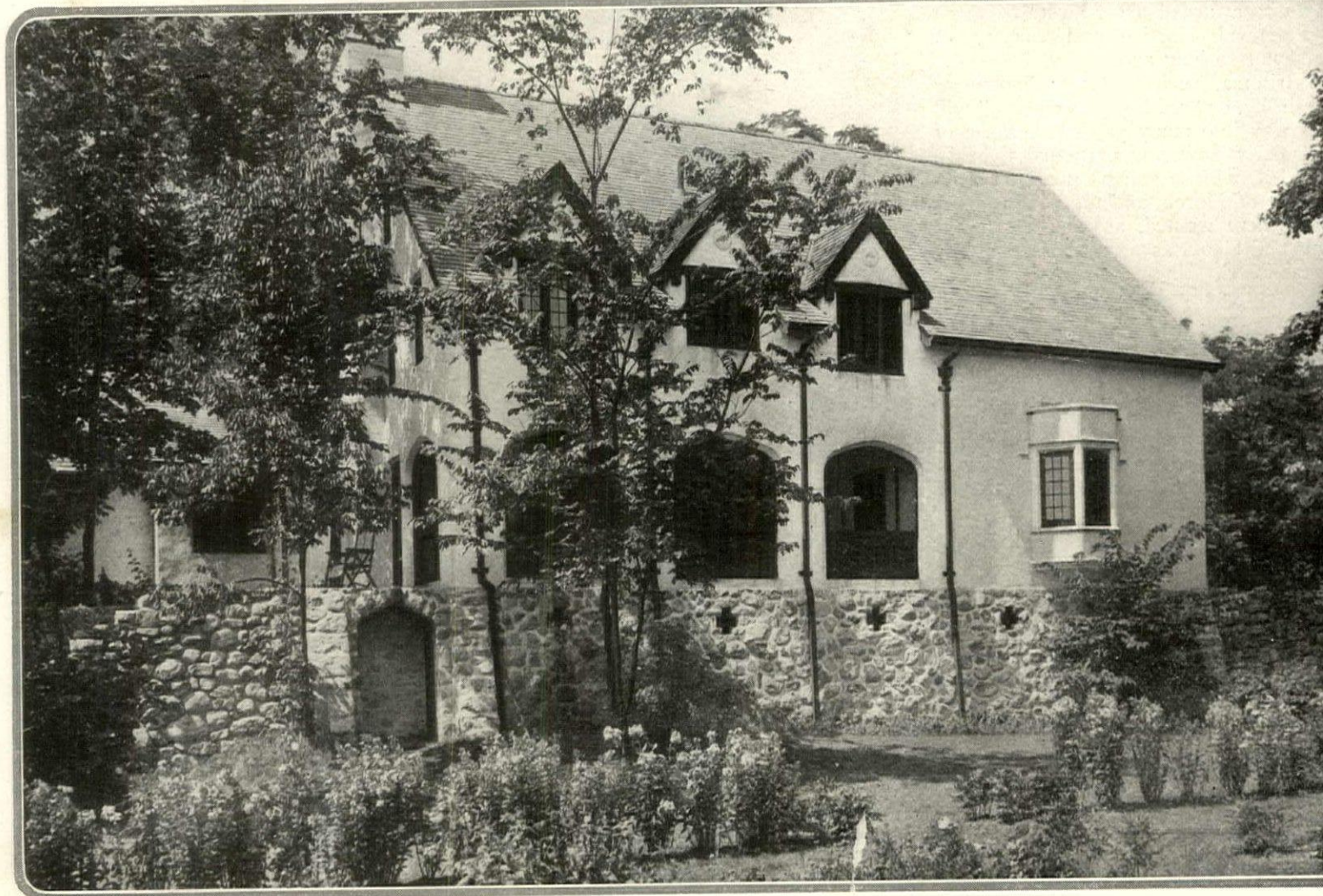
Architecturally, the house is a Tudor adaptation. The setting was a hillside so that the foundations on one side are exposed, being of field stone that forms a good background for the garden below. A door in the wall on the lower side leads up to the porch stairs.



AT SILVERMIN CONNECTICUT

LORD & HEWLETT, Architects.

In its plaster decorations the house is reminiscent of Staffordshire. Here, the Tudor doorway, have been set the family crests topped by a charming little lattice window. The foliage of trees in the immediate vicinity helps to relieve the barrenness of the plaster walls.





An effort was made to preserve in the furnishings the architectural spirit of the house. In the dining-room above, Gothic ecclesiastical chairs have been combined with a Tudor refectory table. The hardware of the room is after an old English pattern

The studio, living-room and dining-room are connected by wide doors making it possible to throw the three rooms together. This arrangement is especially conducive to country house hospitality. The furnishings of the studio carry out the architectural atmosphere



HOMES THAT WERE BUILT OF PINE

Wherein Are Proofs of Our Ancestors' Good Sense in
Using Wood That Withstands Every Test of Time

MARY H. NORTHEND

WHEN we look back to the homes of our early colonists we discover two facts: their owners believed in the doctrine of Safety First, and they knew good wood when they saw it.

For present purposes we may dismiss the first of these conditions with the remark that of all precautionary measures the world has known, few have excelled those overhanging second stories from which our ancestors were wont to drop boiling water, hot pitch, rocks and other defensive weapons on the heads of unwelcome visitors. As to the second fact, proof of it is found in the old Fairbanks house at Dedham, Massachusetts, built 1636 and, like a certain character in modern advertising, "still going strong."

What building wood did they use, those level-headed ancestors of ours? Quite simply and naturally, the most easily procured and the best for their purpose—white pine.

Hawthorne immortalized white pine in the first American novel, "The House of Seven Gables." Louisa M. Alcott was sheltered in the little pine house that still stands close under the hill at Concord; John Alden wooed Priscilla in a cabin made of enormous white pine logs, so romance is truly linked with the history of this very practical wood.

The forests that grew in the early days on our shores have disappeared, but they fulfilled their mission, as is shown in the 17th and 18th Century houses now standing. There is enough white pine left, however, to meet all demands, and it can be furnished, quality considered, at reasonably low prices.

White pine has been commonly considered too costly for ordinary building purposes, but the great majority of those who hold this opinion have neither investigated the subject nor have they realized the worth and the lasting qualities of the splendid wood. The cost of white pine is really higher than that of its substitutes, just as mahogany is higher than other woods used for interior finish, yet no one questions their relative worth. It does not shrink or rot after years of exposure in the most exacting climatic conditions.

The seasoning of wood is a very important consideration in house building, for poor seasoning results in leakage, caused by the shrinkage of the timbers. White pine is particularly valuable because it seasons very quickly and also because it is so light and soft that it works easily under the carpenter's tools, offering little resistance to nails and



In the very simplicity of the old-time paneled and wainscoted rooms are found a certain richness and dignity

screws, but instead closing over them and holding them fast. This is on account of the close grain and freedom from objectionable acids and oils, and these qualities also allow it to take paint and stain perfectly.

FOR EXTERIOR USE

Let us consider the exterior value of wood in the sidings, corner boards, frames and casings of a house. We find many an old dwelling, particularly in the rural districts, which has been untenanted for years. Few, if any, repairs have been made since the early building and yet, compar-

ing it with the house of today, realizes the superiority of the timber. There is a picturesqueness in the old mansions that was brought about by the mellowing influence of time. Often they are vine clad, and the color scheme of green and soft gray never fails to appeal. It is then that one stops to think of the wonderful material that may have been incorporated in brick, frame and shingle to have them retain such a splendid condition.

Many of these houses, even the earliest ones, have been carefully cared for, as is shown in the John Ward house at Salem, where siding on the main portion of the house is from one hundred and fifty to two hundred years old. It has stood all this time, and what that on the lean-to is of considerably later date, yet there is no appreciable difference between it and that on the main portion of the house. In both cases pine was used.

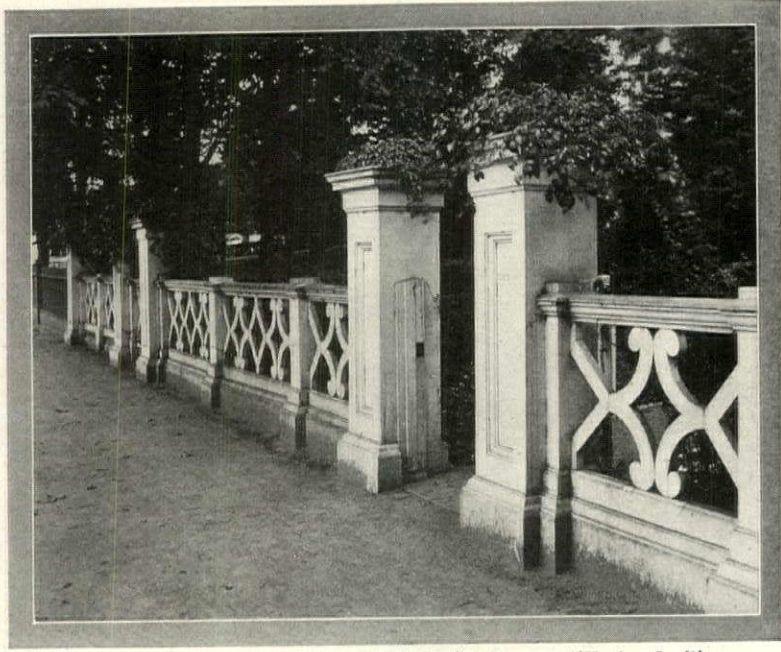
We have read that almost every garden had its green-arbor or summerhouse in the days of our grandmothers. They were elaborate affairs, and yet some of them showed good lines and proportions and are worthy of copy even today.

A square, unpretentious little summerhouse is still standing in Salem, was built about 1800, of the one material that in those days possessed the proper qualifications for inexpensive building. It must be remembered in studying the designs that they were wrought out by men who had little chance of obtaining suggestions save through their own brains. This accounts in a way for the delicacy of design which is shown in the ornamentation. The plain boards used for the weather side insure protection from

rain, while the lattice work built to obtain good circulation of air. The columns are particularly interesting on account of their odd carving.

The green-arbors vary in build. Many of them are perfectly simple, showing an arched roof with seats along both sides. They are generally the center feature of the garden, and often they were trained the old-fashioned vines. Many of the old-time structures we find in the gardens of today, for the lasting quality of the wood used in their construction has kept them in such perfect condition that they are still standing as memorials of the old-time work. Their graceful design and simplicity of construction recommend themselves admirably to the Century work.

Fortunately for us many
(Continued on page 84)



In New England many of the old Colonial fences still stand. Since they were built of white pine, they are still in good condition



J. B. Hoffman, Jr., Architect
Photo by Gillies

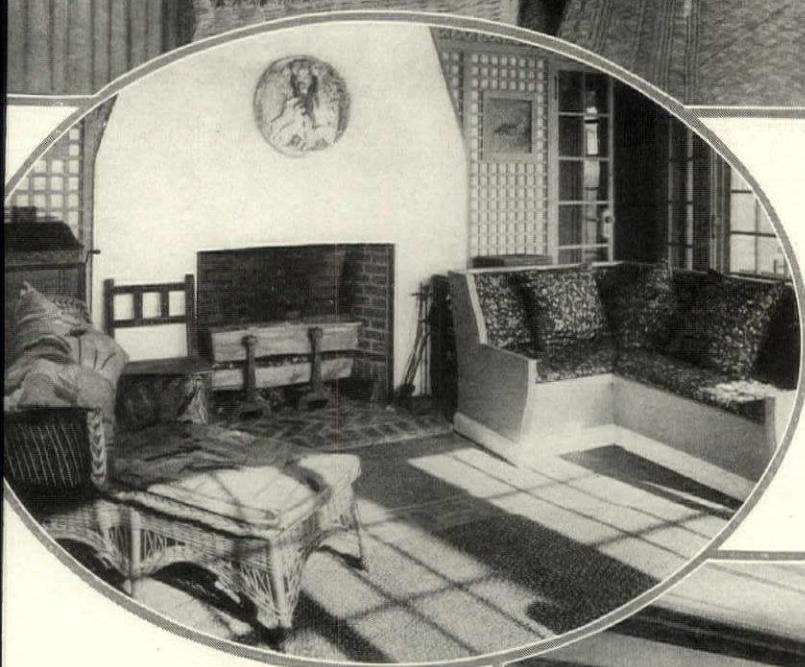
E. T. Hapgood, Architect
Photo by Tebbs

To the left, an enclosed porch in the residence of C. C. Rumsay (see page 30). Here lattice is successfully used, and a piece of erstwhile built-in furniture is well placed

Again lattice relieves the barrenness of the walls above. The floor is red tile and the fireplace red brick laid in wide bond. Wicker furniture finds a fitting place

Besides diffusing light or cutting off the excess of it, curtains "pull" a room together. The living-room below, in its negligée of curtainless summer dress, is open and barren. Visualize it curtained, and it becomes intimate and richly furnished

Wilson Eyre & McIlvaine, Architects
Woodville & Co., Decorators



LITTLE PORTFOLIO OF GOOD INTERIORS

If we had fifteen pages in this Portfolio we could by no means exhaust all the possibilities of Interior Decoration. The story of Interior Decoration cannot be told in fifteen pages. In these glimpses we can give only a few suggestions. Study the rooms. If you plan to decorate, clip out the pages and make your own Little Portfolio. If your problems are still unsolved, write The Information Service, HOUSE & GARDEN, 445 Fourth Avenue, New York City.

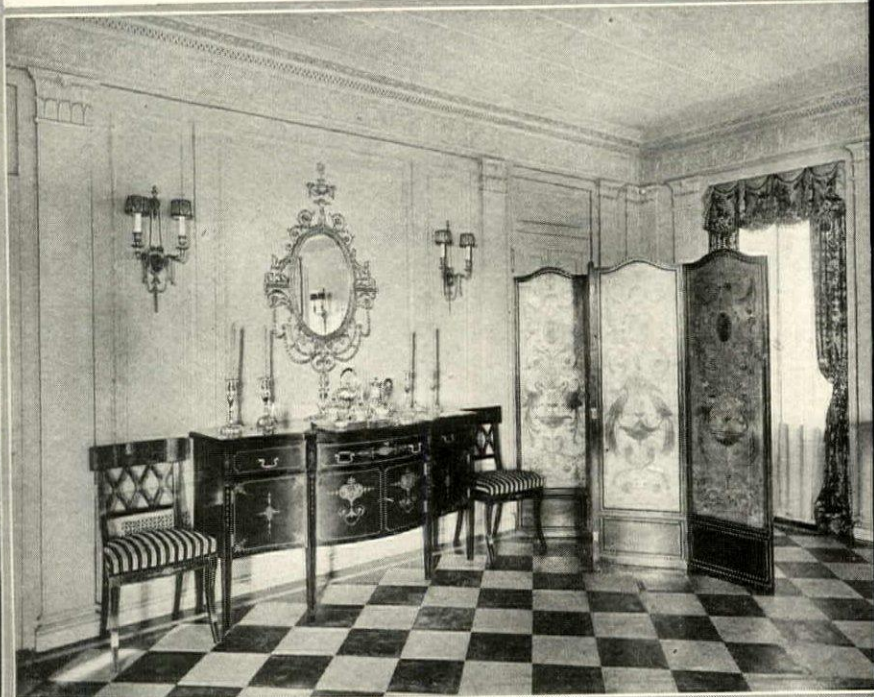




The dining-room below is a close approximation to a perfect room. Its architectural background is Adam. Color scheme is silver and black. Black and grey marble forms the floor; the walls are grey, paneled and capped with an Adam frieze. Pictures and mirror are silver. Furniture is enameled black with buff medallions and upholstered in silver and black velour

Howard Major, Architect

Photo by Johnston & Hewitt



Here was the problem faced in the living-room above: walls paneled in narrow boards and an unsealed ceiling, the house being a mountain camp. It was given a touch of formality by the long table and an intimate air by the fireplace grouping

Compare the chaste severity of the Adam dining-room above with the richness of the Queen Anne room below. Both are true to period and both have striking individuality. In the Queen Anne room the two focal points are the mirror and the over-mantel painting

Wilson Eyre & McIlvaine, Architects

Woodville & Co., Decorators



A scheme of gold, prune and mulberry has been used in this dining-room. Rug and upholstery are prune color, the draperies of mulberry and gold brocade. The mantel of Verona marble. Walls of light pumpkin color. The armchairs—unusual pieces for a dining-room of this formality, and worth copying—are placed there especially for the coffee and cigarette stage of the dinner

Greenleaf Sykes, Decorator

Photos by Gillies



McBurney & Underwood, Decorators

The restfulness of this living-room below is attained by the soft tones of the decorations. The hangings are of prune colored velvet, the upholstery in blue and plum colored brocade. A lamp of blue gives a striking color note. The woodwork and furniture are walnut, the walls sand colored rep

Greenleaf Sykes, Decorator

When a rug is beauty itself it should be so placed as to show to the best advantage—uncovered by furniture and in a prominent spot. This is one of the decorative facts of the fireplace grouping above



OUTLAND FRUITS FOR INLAND GARDENS

GRACE TABOR

ONE of the striking differences between the gardens of, let us say, George Washington's time and our own, is the lack today of what some of the writers of that period dubbed "outlandish" plants—literally, plants from "out" lands; in other words, plants which are native to other lands and not native to our own.

It was the invariable desire of the gardener of that period to try everything wherever it did not, by nature, grow. Everything that was collected anywhere in the world and fell into his hands he promptly set out or sowed, according as it was a root or a seed. When he succeeded in making it grow, the earth was that much richer; while it was no poorer if he failed, and he had had the fun of trying out a new experiment.

QUALIFICATIONS FOR SUCCESS

It is doubtful if anything remains to-day to be discovered and tried out for the first time in a foreign clime; but there are enough things already well known that are so rarely found in cultivation in our gardens as to be suitable subjects of present-day efforts along "outlandish" lines. And though they are so rarely seen, they are not very difficult to have growing, if one has the desire and the will to succeed with them.

To raise one's own almonds, apricots, and figs surely would be attended with as much joy as to raise a tea rose; but can it be done with as little trouble?

Of course, I might evade the issue by saying that it is much more troublesome for some people to raise tea roses than it is for others, which is literally true. But, although I do call attention to this truth, I shall not stop there, but go on to say that those persons find it very difficult to grow tender fruits successfully—and for precisely the same reasons.

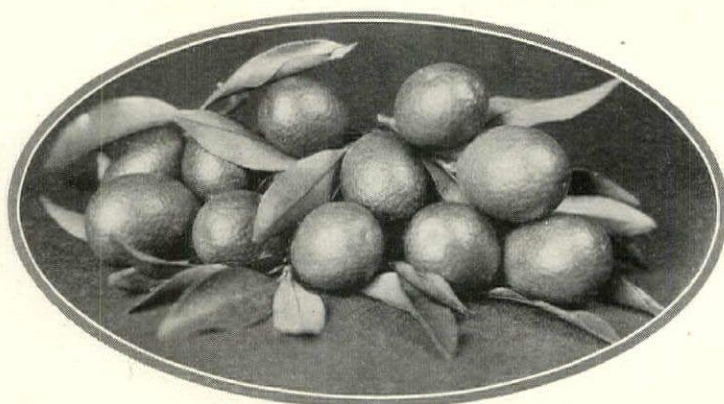
Absurd though it may sound, these reasons are largely psychological. In the case of the man for whom it is no task at all, his mind is made up to it, and he is prepared and fortified not only by this mental attitude, but by every material thing that he is able to provide to carry through his project. He anticipates; he has studied the question; he knows what to do; and he knows when and how to do it most effectively.

Besides the little known and grown fruits there are the nut trees, which are all too seldom planted. One of these—the almond already mentioned—lies midway, in one sense, between the "nuts" and the "fruits"; for it grows like a peach and botanically is a peach, yet the part eaten is the pit, or indeed the kernel in the pit.

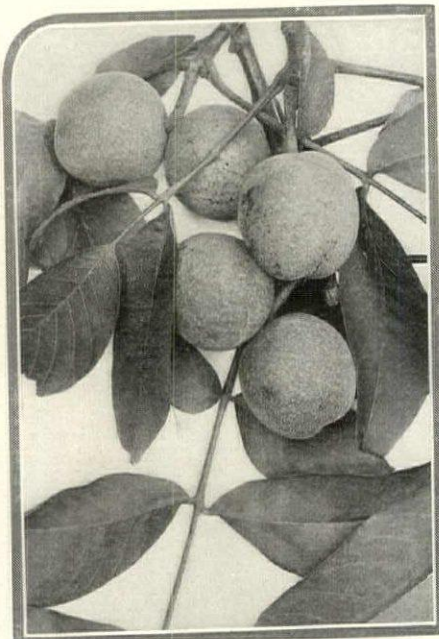


Although fig-growing is not usually tried north of Philadelphia, it has succeeded in Michigan

Only one of the things here suggested for common growth is an indoor plant or requires indoor care; this is the little Kumquat, or Kinkan, from Japan—the baby orange, which is eaten whole or made into a delicious preserve or marmalade. I have included this because it is so easily grown in the house and is so lovely as an evergreen house specimen, with its scented blossoms in early spring and later its golden fruits. Pots containing it may, of course, be used in the garden during summer, either plunged into



Kumquats are like baby oranges, but you eat them whole. They are easily grown indoors, where their foliage and fragrant flowers are most attractive



English walnuts deserve far more attention in this country. Trees and nuts are alike desirable



The white mulberry is grown primarily for silkworm culture, but it has also decorative qualities

Figs, Almonds, and other Uncommon Sorts that Will Grow and Thrive Under American Conditions

the earth or simply set about as bay trees or any other decorative pot plants are used. As a novelty and a desirable addition however you look at it, the Kumquat is worth while.

APRICOTS AND NECTARINES

Apricots and nectarines are so closely related to the peach that almost everything that applies to peach culture applies to both of these. At one time it was supposed that the nectarine was a distinct species; and casually regarding it, one might suppose to be nearer to the plum than to the peach. But its place is fixed beyond question by the fact that nectarines have been grown from peach seeds, and peaches from the seeds of nectarines, through the process known in science as "bud variation."

Like the peach, nectarines will grow in almost any kind of soil if the location is right and the climate not too severe. That they prefer a light soil is so well known as not to need mentioning, I am sure; but that a light soil is not essential to the growth of peaches has been demonstrated so often as not to need testimony here. Suffice it to say that the finest peaches are raised on soil that is light and sandy; but that fine peaches have been raised on soil that is neither, with proper attention has been given to exposure and general culture.

The great difficulty with all this tribe is that they are naturally early bloomers, yet they are extremely susceptible to frost. The first warm suns of early spring start their buds to swelling; then the last frosty touches of winter nip them, and the peach crop is a failure! How many times do we read this—and hear it, if we live in one of the great "peach belts."

The reasonable thing to do, therefore, is to select a site and location for trees of this species that is not favorable to early development of flower buds.

Not the warm corner they should have, and not the sun; but the cool place and northern exposure. Proximity to large bodies of water is also favorable to the culture of *Prunus* of all kinds, for the reason that such bodies of water equalize temperature and prevent premature bursting of flower buds.

METHODS OF GROWING

So the spot for nectarines should not be sheltered and warm; rather the contrary, though it should not be exposed to the roughest winter's winds. Plant them as specimen trees, to be allowed to grow for grace and beauty as well as for their fruits; or plant them in the Old World fashion, on a wall or garden or the side

lding. If this latter place is chosen, let it be on the north side. Care for the trees exactly as for peaches; and if you have a space for more than one, choose an early and a late ripening kind. There is Elruge for the late, and Early Violet for the early, ordinarily ripening early in September and late in August, respectively.

Apricots are round-headed trees very like a peach in a general way, yet having leaves that are decidedly round instead of long and slender. One variety is grown in its native land, Japan, for the flowers; and, like all of its species, the trees are lovely when in bloom. A soil that is light and deep and permeable a little more loamy than that on which a peach does its best, suits apricots; and they are quite as hardy as the peach. Plant them likewise in a backward location, where they will not start into growth prematurely in the spring. Always remember that this is one of the great essentials with all of these fruits. Grown upon a wall facing north or south, they are lovely.

The varieties which are hardiest and best in the order of their ripening, Albe d'Or, Montgamet and Early Golden, early in July; Moorpark, which is one of the very best with large and luscious red-cheeked fruit, late in July; and St. Ambroise, also large and juicy, early in August.

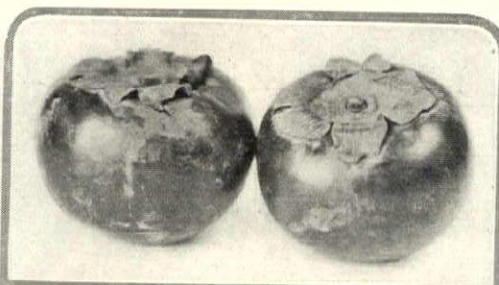
It is to be noted that apricots, both early and late, come between the cherries and the peaches, and therefore just at a time when peach fruits are especially scarce and desirable. The dried form with which we are generally familiar gives but little idea of the exquisite quality of the fresh fruit.

All of this great *Prunus* family originated in the East, presumably in China. Its botanical appellation was the Latin name of just plum, long ago. All of the pit fruits belong to it: the plum, cherry, apricot, almond and peach; and all of these have flowers that are either white or pink, of the delicate delicacy and charm.

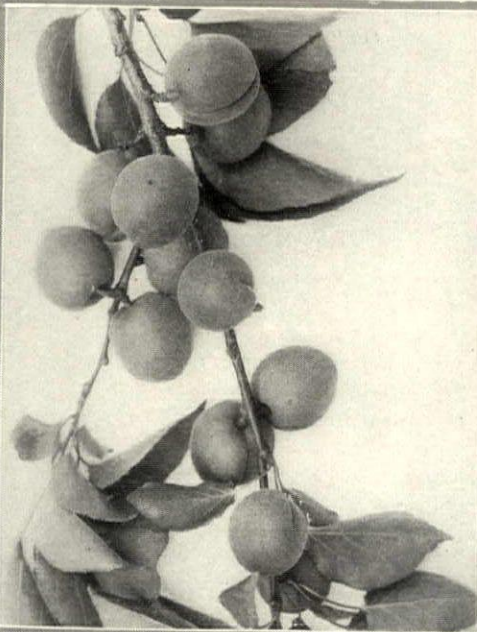
THE ALMONDS

Am going to speak of almonds next, notwithstanding they are a nut tree rather than a "fruit" tree, because almonds are growing right here culturally, being *Prunus amygdalus*; and also because there are few fruits of greater decorative value than this member of this family to be listed as an common or little-known fruit.

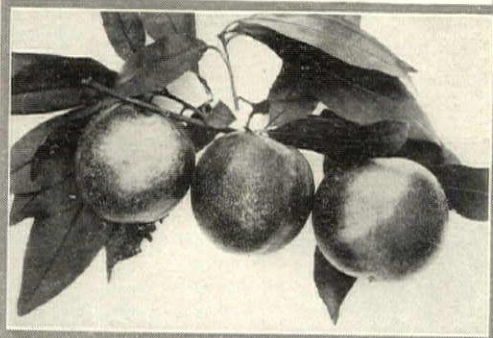
The almond has been in cultivation so long that the time of its domestication



Can you imagine a country autumn in Virginia without persimmons? They have been grown even in Connecticut



So closely allied to the peach is the apricot that similar cultural conditions apply generally to both



Nectarines grown on your own place need not be a mere dream. They do best in locations which retard the opening of the flower buds in the spring

is completely lost to history. Unlike the apricot and nectarine, however, it comes presumably from the shores of the Mediterranean, and the fleshy portion of its fruit, which in these others is the edible portion, is very thin and dries and splits as the fruit matures. The trees are nearly as hardy as the peach, and therefore desirable.

The soil best suited to them is light and well drained. They cannot survive, indeed, if it is not the latter, and they will endure greater drought than almost any other tree. As they are still earlier flowering than the nectarine or apricot, the device of holding them back in order to avoid late frosts must be even more cunningly contrived. It is only the flower buds that are injured by these late touches of frost; the trees themselves are not endangered by severe weather—only their fruiting is inhibited. The Soft-shell is the hardier of the two varieties available, and the best for home planting.

PERSIMMONS IN CULTIVATION

Anyone who has ever picked ripe persimmons in Virginia under the glow of the autumn sunshine, and stood right there and eaten them, ought to rejoice that this queer but altogether delightful fruit is hardy to a satisfactory degree even pretty well north. It is found wild up to a latitude of 38° or 39°, and there are places even in Connecticut where it grows. As the fruit is sweetened up by frost action, presumably, it is by no means certain that it will not grow much farther north than Nature herself has scattered it. It is worth trying, anyhow.

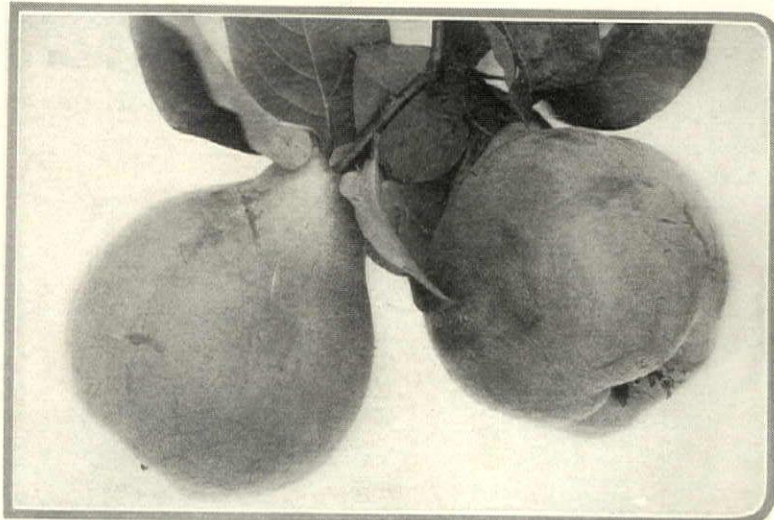
In Japan, the native persimmon (*Diospyros Kaki*) is regarded as their very best native fruit; and this has been grown here successfully for an extended period. It is apparently not as hardy by nature as our native species, but cultivation is gradually working it up to a higher standard in this respect, so that it is likely it will be possible to raise it anywhere that the native *Diospyros Virginiana* will grow. Its fruits are coming more and more into the metropolitan markets, and they are as lovely to the eye as to the taste, being large and golden-scarlet.

Near the tempering influence of the ocean, it is likely that persimmons will withstand the winter even as far north as Massachusetts; but inland it is doubtful if they will endure its rigors save here and there in favorable and isolated places. They transplant with great difficulty, owing to their

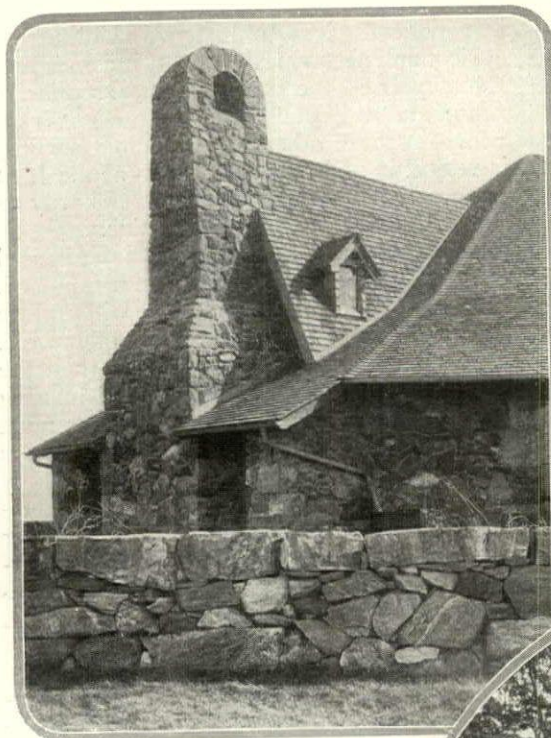
(Continued on page 92)



Hazels in a wild state are among our most attractive but neglected big-row bushes. They are well worth cultivating for the sake of their general appearance as well as the quality of their nuts



The quince is an old-time favorite which seems to have lost popular favor without apparent cause. It is at its best when cooked, of course; but that best is too good to be overlooked



HUMANIZING THE COBBLE

GENEVIEVE B. SEYMOUR

Taylor & Levi, Architects

The decorative and constructive possibilities of fieldstone and cobble are shown in the views to right and left. Laid almost dry with wide interstices between, the beauty of the individual stone is further enhanced



IT is little and clean and hard, and it has no heart. Indeed, those who know the cobblestone only as a paving material for city streets not unjustly declare that it lacks a soul, or even so much as the futuristic aura of one.

Speaking definitionally, a cobblestone is a bit of rock of any of the harder sorts—blue limestone, granite, quartz, etc. In size it may resemble a hen's egg or a human head, ranging through all the stages in between. Below these limits it loses dignity and becomes a pebble; above, its added stature is properly appreciated and it graduates into the boulder class, where it serves other purposes.

The name cobblestone comes, quite simply, from the use to which these highly

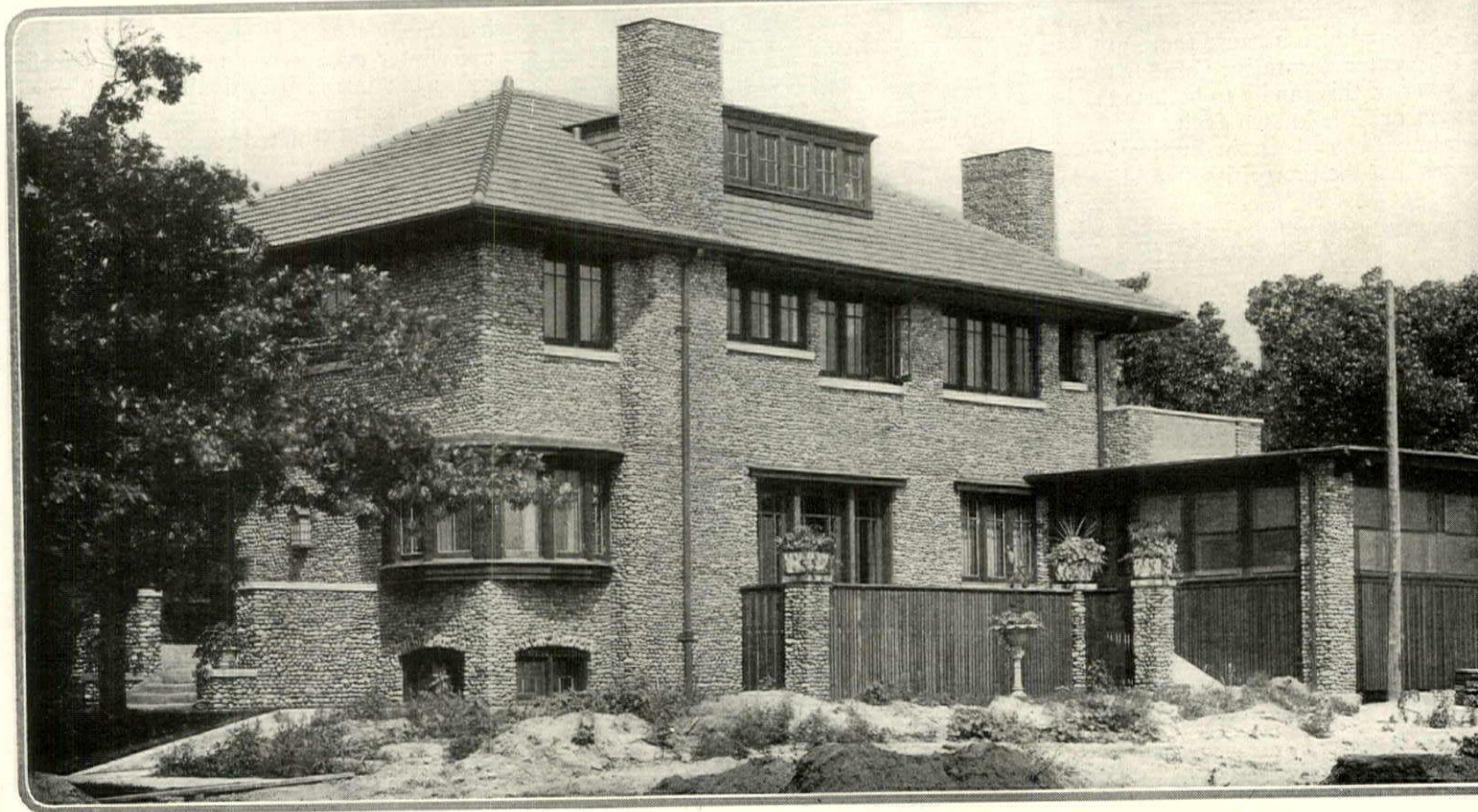
The cobble even lends itself to Dutch Colonial architecture, as above, where it has been used with decided success

Below is an ingenious use of small cobbles in an interesting type of house. The mason must have been a patient man

efficient rocks were put to cobbling of roadbeds against the danger of a washout. They were used as the material for the mentioned public paving material, but here they were unsatisfactory because of an inherent fondness for showing out the teeth of those who rode over them that today have been largely abandoned except in a few places. The thoughts of the city are on higher things. The paving for a yard or garden cobbles are admirable;

have never been known to wear out their variety of coloring, as well as slight differences in size and shape combine to make them most effective.

Of late years cobblestones have come to hold a distinctive place in architecture.



il, whether they are used alone or in
unction with cement or split stone.
quently one sees them serving as the
adation for a small house, and some-
s as the outside wall throughout the
er story. In this case, the stones are
in cement with wide mortar joints.
ometimes the mortar is stained a deep red
black, if its natural color does not har-
ize with the building trim, and occa-
ally small rope is inserted in it to give
rded effect to the surface.

ollowing naturally from the subject of
les as a house foundation, comes their
lly popular use in porch pillars and
pets. To carry still further the idea of
onious exterior decoration, a stone
ney is often added, which may or may
be combined with a stone fireplace in-
s. In the case of the bungalow, the
lace is usually of cobblestones, to con-
n with the informal environment of this
resque type of dwelling.

IN PILLARS AND ROCKERIES

or the pillars of pergolas and summer-
es, too, cobblestones are admirable. The
ent for these should be hidden as much
ossible to give the effect of a wall laid
without mortar. The rough, grayish
es furnish an ideal support for clamber-
vines, and contrast charmingly with the
n of the foliage. Gate posts built of
lestones are effective, especially when
ed with flowers, and they may be com-
d with a boundary wall of split boulders
cobblestones, thus affording a method

of enclosure that for dignity and beauty is
surpassed only by the hedge. By draping
vines over such a wall, one can approximate
to a surprising degree the charm of a hedge.

A rockery of cobblestones, modeled after
the plan of a well-curb, makes a charming
bit in a shaded portion of the garden. The
stonework should be laid 2' or 3' above the
ground level, and put together with cement;
otherwise, it will crumble to pieces. After
the enclosure is filled with rich loam, suit-
able plants should be inserted. If the loca-
tion is particularly shaded, rock ferns are a
good selection, but if the sunlight touches
the rockery, even for only a short while
each day, hardy plants that will withstand
drought, such as nasturtiums or petunias,
will prove to be a good choice.

Another use of the cobblestone is as a
standard for the sun-dial in the formal gar-
den, while a well-curb and supports for a
well covering built of this material are ad-
mirable. In conjunction with the latter use,
an approach of stepping-stones and a gutter
of cobblestones afford quaint touches in
keeping with the scheme of the whole, and
convert a simple idea into an artistic bit.

There is an effect of permanence, of
changeless solidity about all stonework. Its
permanence, however, is only one of its
many advantages. Cobblestones in their
variety of coloring and size offer unlimited
opportunities for artistic arrangement. They
may be split, allowing of a flat surface which
will be even more brightly tinted than the
rounded surface of the whole stone. By
combining the gay flat surfaces with the

less gaudy round surfaces, or by using the
one or the other in conjunction with split
boulders, wonderfully beautiful effects may
be produced. In the case of a cobblestone
foundation, or wall, trimmings of quarried
stone, either smooth or rough finished, add
an often desired variety.

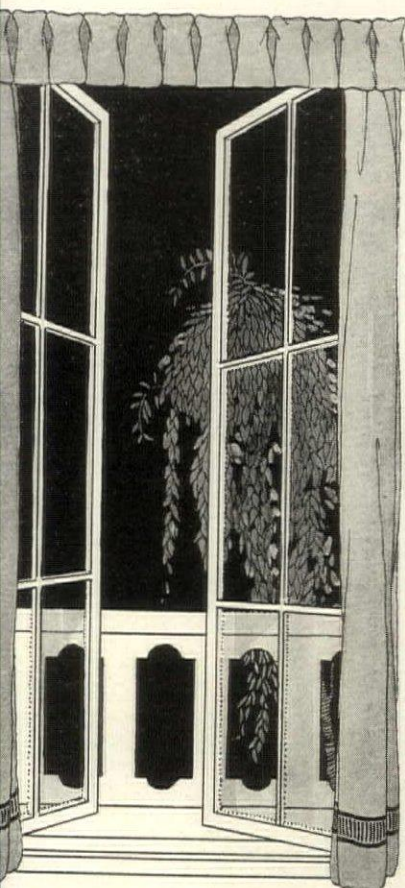
COMBINATION AND ENVIRONMENT

An excellent argument in favor of the
cobblestone is its attractiveness when com-
bined with other materials. By its use artis-
tic variety may be added to the rather plain
surface of the concrete house. Then, too,
these stones combine well with brick, and
many interesting and harmonious results
have been contrived by the blending of the
two materials. When used with wood, care
must be taken that the wood chosen is solid
and heavy enough to carry the theme. The
combining of these two materials will be
more effective if the cobblestones are intro-
duced only in minor details, and are kept
free from contact with objects that are light
and flimsy in appearance.

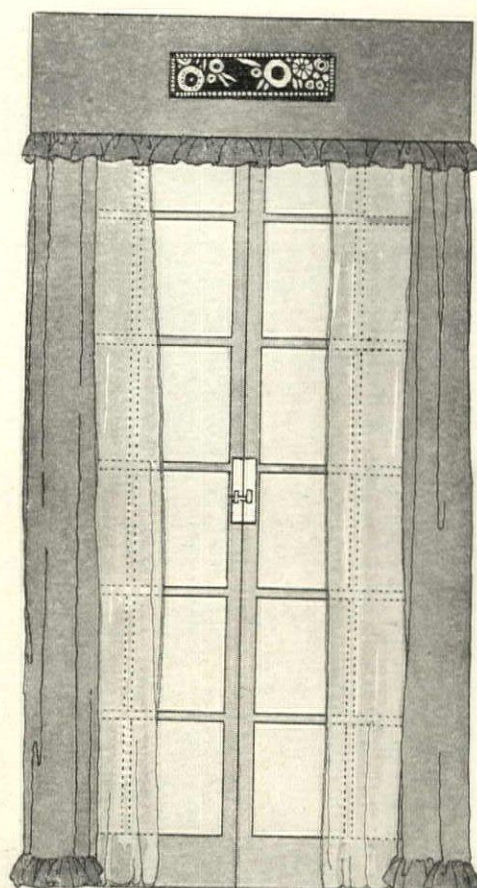
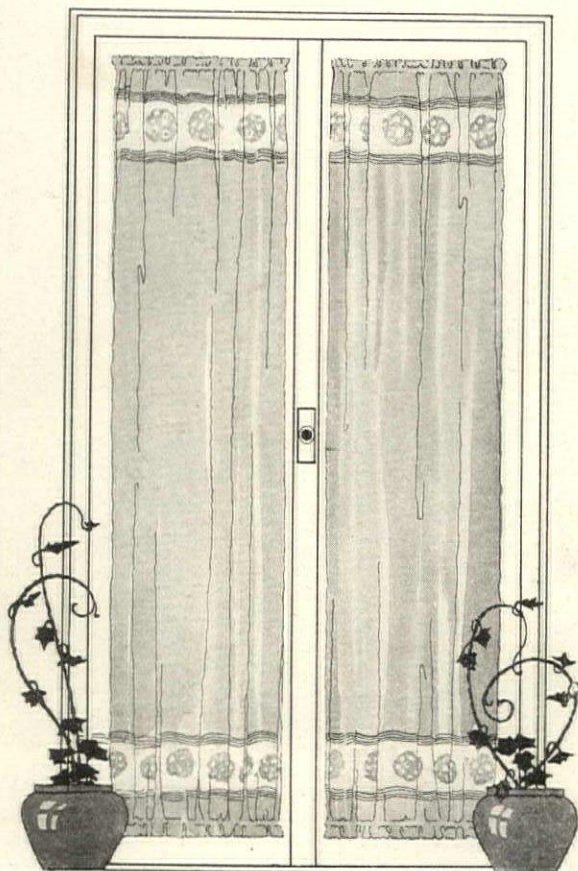
Environment counts a great deal in the
success of cobblestone work. The most fit-
ting location is that in which the stones are
found most plentifully. City streets are
hardly the proper place in which to display
the cobble's artistic qualities to the best ad-
vantage, nor is level, velvety lawn framed
in a setting of hedge. The seaside, with its
rocky shore, affords the best environment,
for here the surroundings are in entire har-
mony. Among the mountains, too, the cob-
blestone may well be used.

THE DRAPING OF THE FRENCH DOOR

*It is often desirable to show the door trim,
especially in a living-room. In that case,
shirred curtains attached top and bottom
with headings on rods will prove the solu-
tion. If a more elaborate scheme is wished,
there can be two sets of curtains to each door,
one hung loose from the top, the other from
the middle. Net, scrim, gauze and silk are
the best fabrics*



ualize this in a bedroom; a balcony
side. Treat the drapes in the same
tion as the windows, using a pleated
ance to cover the top trim. If com-
seclusion is desired, the curtains
y be arranged to be drawn or a glass
tain of net or scrim may be attached
to the doors

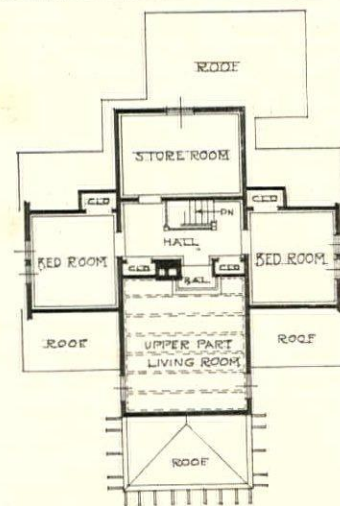
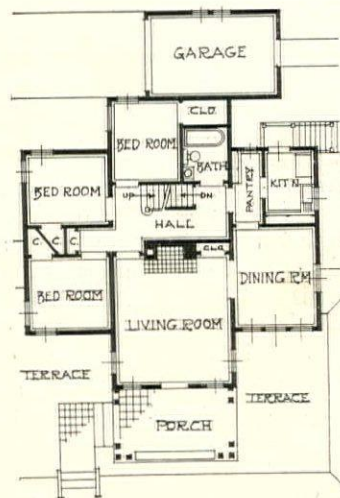
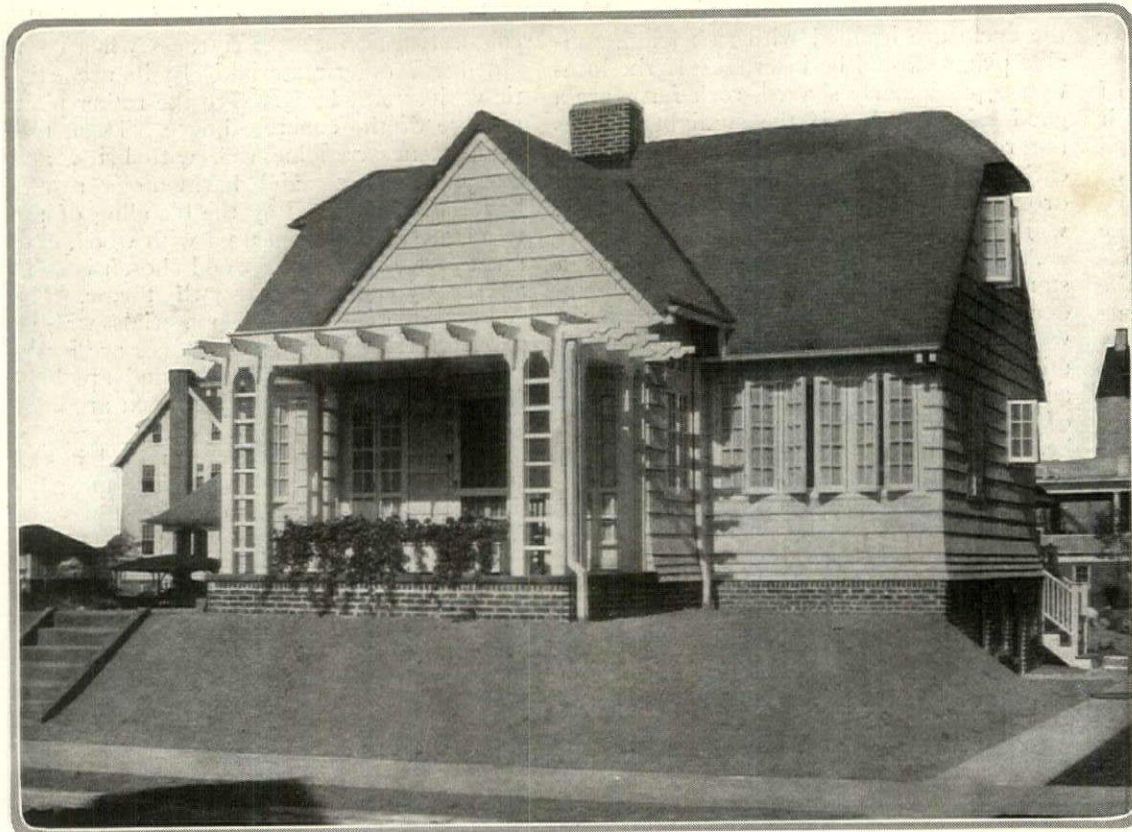


*Among the many abominations is the
French door with the transom. It can
be filled in with a piece of plaster board
and painted to simulate the trim or
covered, as here, with a fitted valance.
Glass curtains add privacy. They can
be drawable or attached to the doors as
in the sketch to the left*

A SMALL HOUSE FOR COUNTRY OR SEASHORE

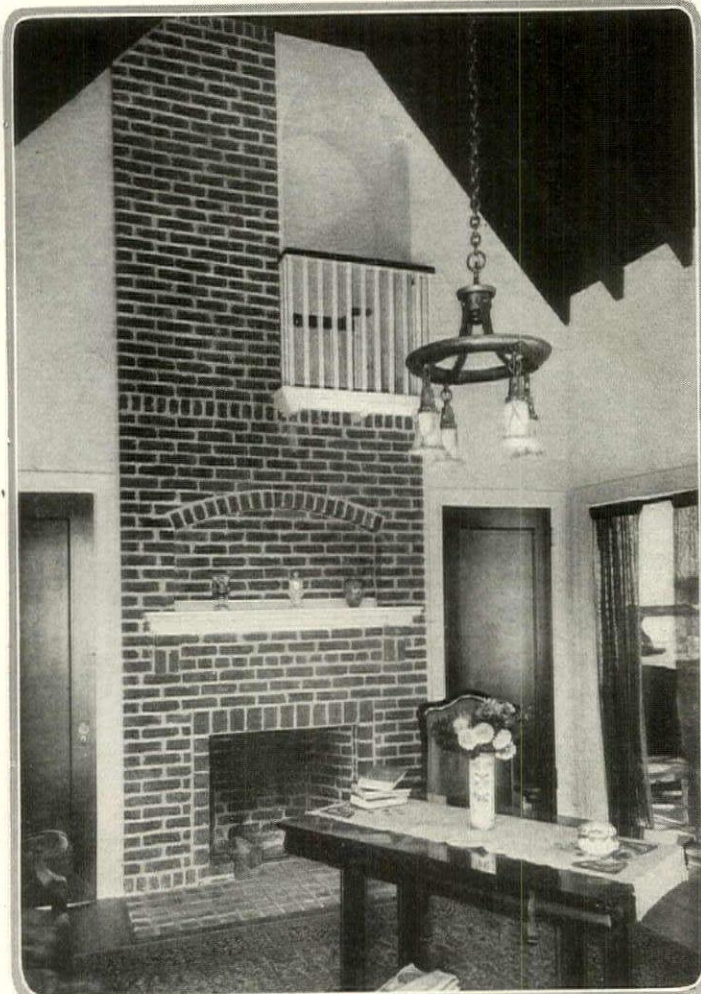
Unusual in Plan and Design and Moderate in Cost

FOLSOM & STANTON, *Architects*

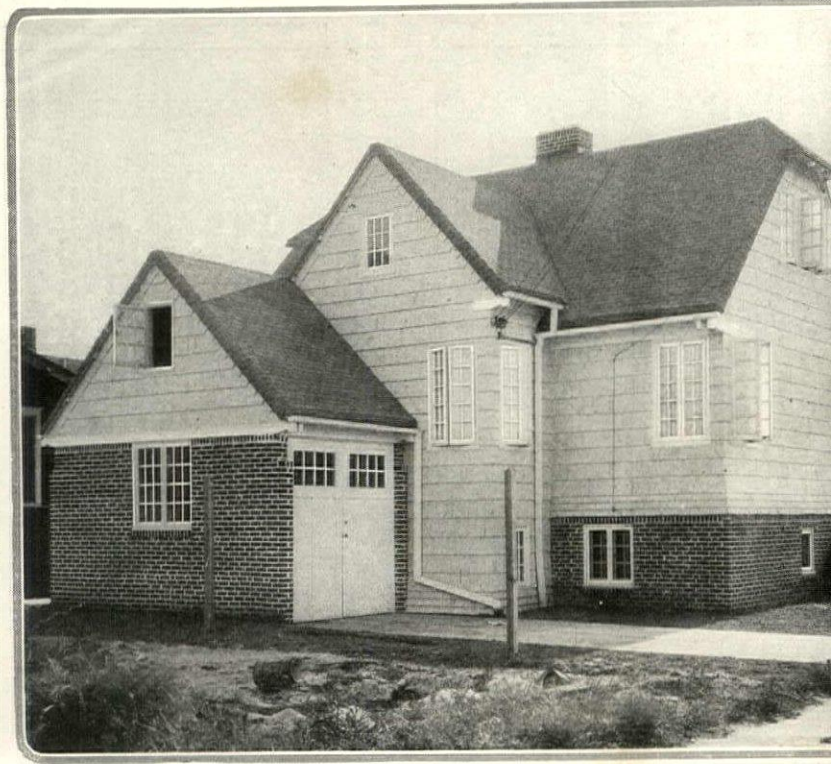


In a day of small house mediocrity, this diminutive home lays just claim to interested attention. While red brick has been freely employed, the design is developed in white painted shingles. In architectural character, although American, the house shows the English cottage spirit

The first floor plan shows a living room with a central chimney with dining-room to right and the bedrooms and bath. The inner hall leads to the balcony shown below. Thanks to liberal fenestration, the house is well lighted and ventilated upstairs and down



The two-storied living-room is unusual—a successful combination of English and Colonial usages. The woodwork is white with mahogany trim and the ceiling dark, oak-stained timber. The chimney balcony is a new note



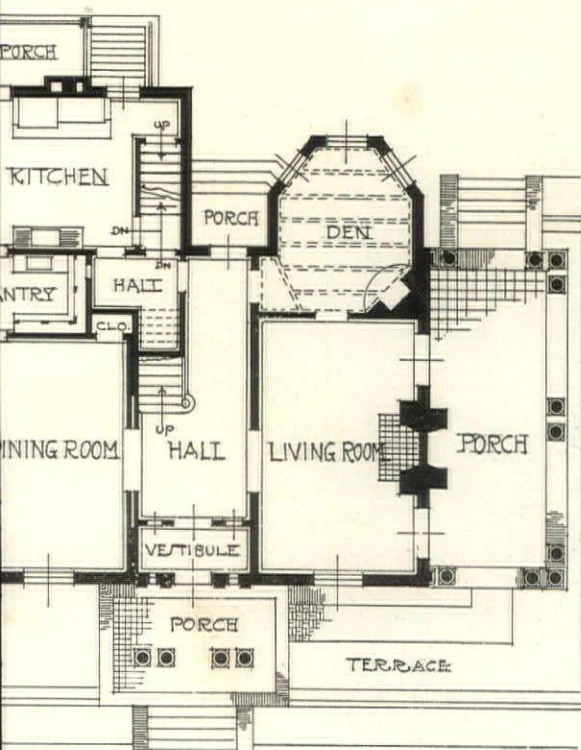
While separated from the house by a wall, the garage is an integral part of the scheme, another expression of the compactness of the plan. The cement windows add appreciably to the exterior. These and the eaves call to mind the English cottage spirit, a scheme well adapted to an American setting



The Colonial is one of the most adaptable of architectural styles. Its details lend themselves to interesting application, irrespective of what compositional form a building assumes. This is pleasantly illustrated in the above. The main facade of the house bespeaks a formality that is entirely fitting. The same becoming formality continues in the ordering of the three rooms that face the highway. Hollow tile, coated with white cement plaster, has been employed for the exterior wall construction. With decorative effect, spots of color have been introduced against the white background by tile that matches the warm red of the brick-paved terrace and porch. Ivory painted woodwork, dark green blinds and a green stained roof add their values to an ensemble of real attraction.

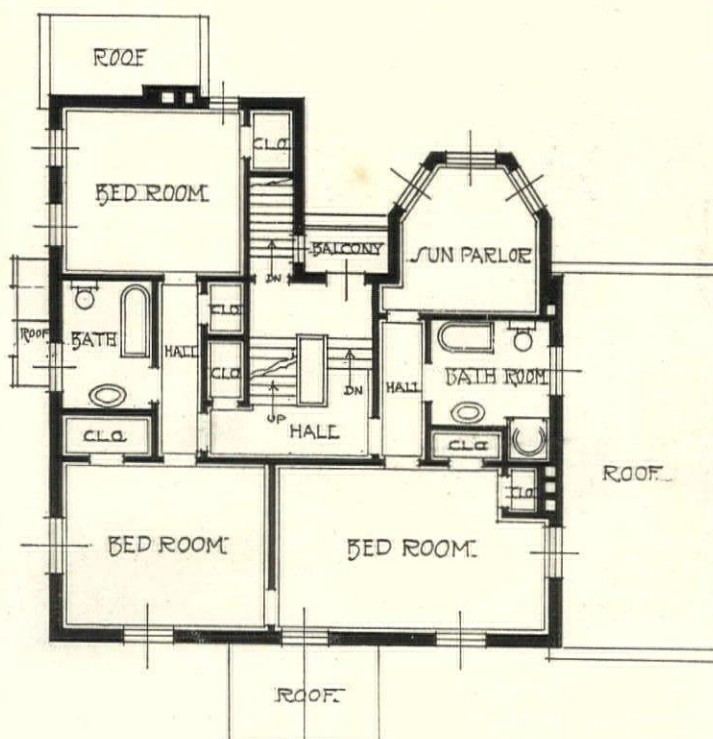
THE RESIDENCE OF M. J. COMERFORD, Esq. at RIDLEY PARK, PENNA.

HEACOCK & HOKANSON, Architects



The first floor is developed around a central, house-length hall, with dining-room and living-room on either side. The octagonal den adds interest.

The bedrooms have been arranged into convenient suites, with the hall space reduced to the necessary minimum. A plentitude of closet room is evident.



IN A SOUTHERN GARDEN

FREDERICK T. SAUSSY

NO, we Americans do not all insist upon immediate effects in our landscape planting. I am perfectly aware of the fact that this statement contradicts the criticisms of some rather well informed people; but where is the rule that has not its exception? Some of us cannot afford the expense incurred in attaining quick results by means of setting out trees which are already of good size; some of us are content merely to wait, anyhow, happy in watching our plantings grow from small, inexpensive beginnings to the fulfilment of the effects for which they were planned with so much care.

In arranging my shrubs and plants, of course I laid out my plans in advance and determined exactly what boundary lines should separate garden from service yard, and lawn from garden. At the same time I arranged my plans for those portions of the landscape which I wished screened.

For the side borders, Amoor river privet

hedges, connected by a brick wall running to the rear line, seemed the best, especially when their lines were enclosed in the rear by a red brick wall. While brick or stone is more expensive in the beginning, there is no upkeep cost. No painting, repairing or other work need be done upon it.

Six years ago, my plot of land was entirely bare of anything except weeds; today

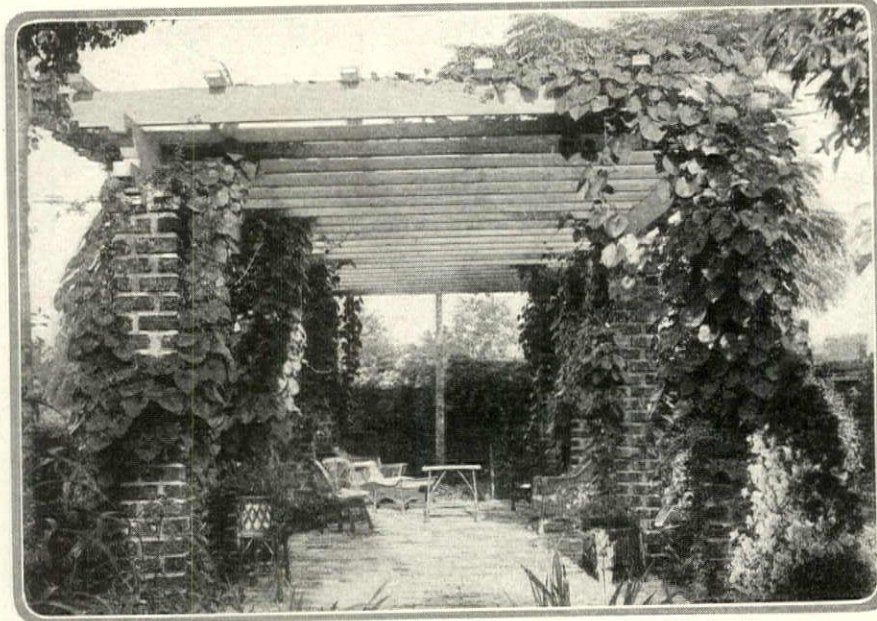
Where Small Beginnings Have Developed Into A Landscaping Success

the change is absolute. Most of the results were obtained in the past three years, especially those given by vines along the back wall. These are planted about 4 feet apart. They consist of variegated star jasmine, *Bignonia crucigera*, and *Polygonum* all evergreen except the last.

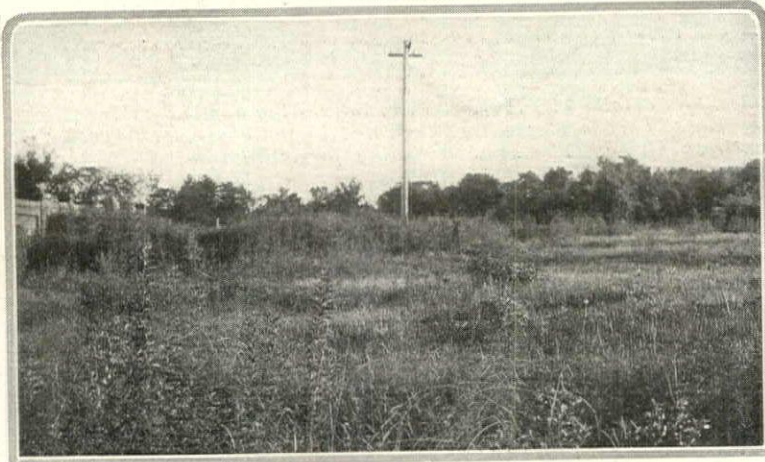
Along the line of the rear wall I laid out a bed 4' wide along which were planted *Camellia japonica*, tea olive, *Abelia grandiflora*, Cape jasmine; and interspersed among these, white phloxes and roses, deutzias, *Mahonia japonica*. The result has been most gratifying.

For after the soil was excavated to a depth of about 2' and sifted and manured the plants and vines grew rapidly and gave every evidence of being permanent.

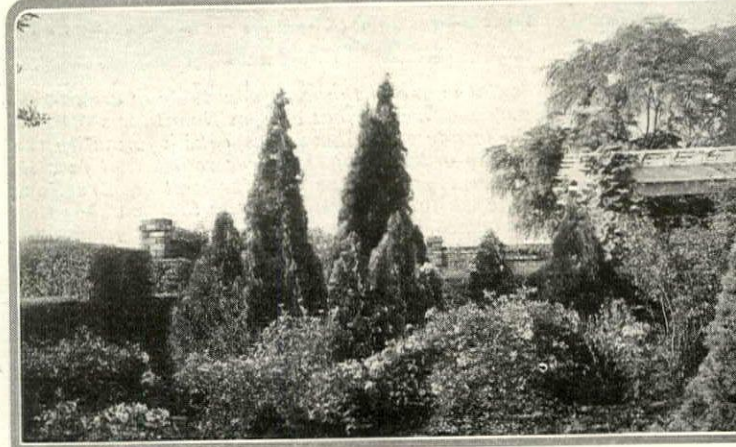
The corner of the lawn opposite the porch was increased in apparent height by the use of oriental, occidental and fern arborvitæ, and along the foreground gave contrast of foliage and brightness.



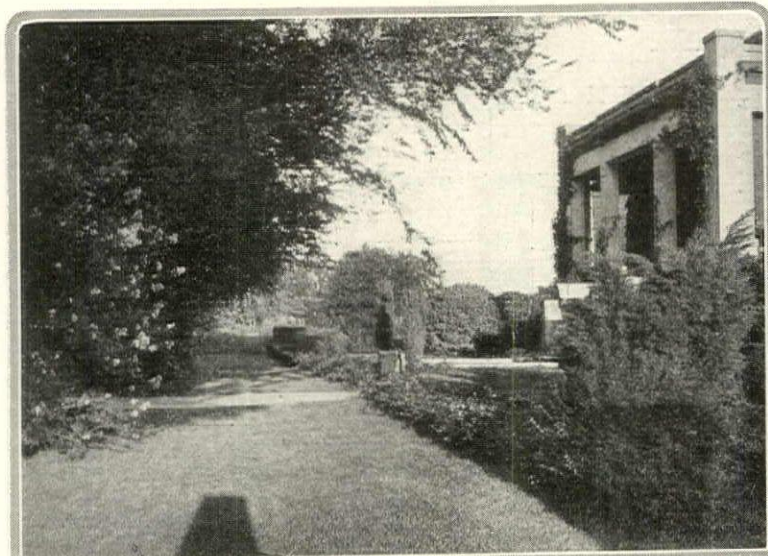
Cypress timbers secured to the brick pillars by iron rods insure the permanency of the pergola. Climbing vines soften what might otherwise be harsh lines and add to the pergola's charm as an outdoor living-room



Six years ago, the plot was bare of every growing thing except grass and weeds. From this unpromising prospect has been developed the place as it appears today



Considered without knowledge of the actual facts, the planting gives the appearance of real age. The effects shown here, however, are the result of about three years' work



Along the front of the premises is a pleasant vista of hackberry trees and Crape myrtle. The latter is to the South what lilacs are to the Northern States



Steel window boxes holding ferns and geraniums add the finishing touch to the house planting. In the right background Japanese bamboo forms a screen for the servants' quarters

Abelia grandiflora and white phlox. The most beautiful of the dwarf shrubs are the junipers, including the nana, procumbent Chinese, and Savin varieties, and a bed of these was laid off to the side of the porch fronting the lawn, where they have given excellent results in the loamy, well-drained soil with its admixture of peat. On either corner of the terraced portion of the front lawn, these junipers were also used to good effect. Along the front, connecting the side privet hedges, I planted *Abelia grandiflora* a year ago.

The side lawn is separated from the rear garden by a privet hedge, along the street side of which is a combination of *Philadelphus grandiflora*, deutzias and forsythias, bordered by *Abelia grandiflora*. Thus privacy is assured to the rear garden. A most satisfactory shrub is the variegated *Myrtosporum*, which stands in the center of the front terrace, where its beautiful foliage is always a joy to those who take an interest in Nature's beauties.

THE PERGOLA AND HOUSE TREATMENT

The pergola occupies the space to the rear of the front lawn, and being screened from the street furnishes an ideal outdoor sitting-room. The vines climbing over it

are *Vitis Henryana*, Lady Banksia roses, and wistaria, all of which have been planted for later results. For temporary purposes, however, I used morning-glory. Brick pillars and cypress beams insure the permanency of the pergola. Its construction is strong, too, for the beams are tied to the pillars by 1" iron rods, 5' long, bolted down to the pillars and painted white.

My *Cedrus deodara* has attained a height of 15' in three years. It was planted in well drained, loamy soil, without enrichment or fertilization, and seems to have found there a most suitable and permanent home where it fits perfectly.

The Japanese bamboo, on the side of the house opposite the lawn, was used for a quick and permanent screen for the servants' quarters in the rear. It has grown very rapidly, but requires about two years for its root system to develop; and after that time it is necessary to control it. It is not advisable to plant this bamboo near any other plants or shrubs, for it has a voracious appetite for moisture and plant food, and nothing will thrive near it. It is evergreen and a graceful addition to any plan of landscape work.

The final touch to the house is given by the window boxes of steel, placed about

the front windows. Their ferns and geraniums always attract the eye, and they can be watered from the bottom where there is space for the roots to gain the necessary air as well as water.

WAYS AND MEANS

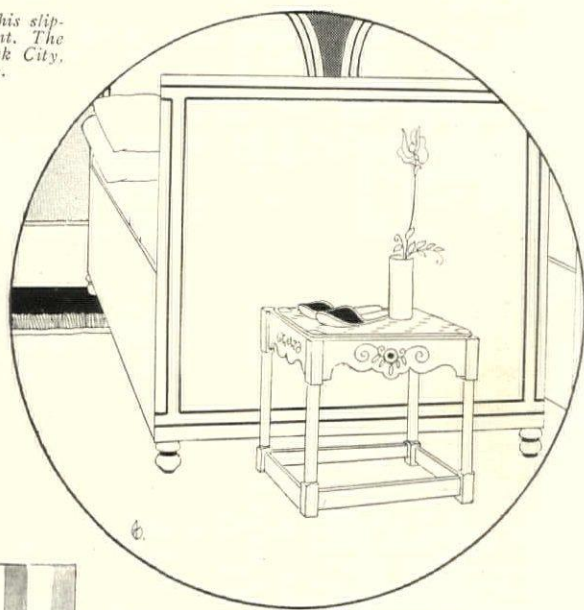
In six years at the utmost, all of these results have been obtained, without large expense or great amount of labor. The various nurseries are always pleased to furnish their catalogs and render assistance in the way of suggestions, sometimes even furnishing designs from their landscape departments. It is, of course, of the greatest importance that the soil be good. Few plants will thrive without proper nourishment; but with proper care and attention, sufficient water in the dry spells, occasional spraying when attacked by insect pests, and a little patience, satisfactory results can be obtained that will be lasting in their effect.

There are few plots of ground that cannot be beautified and improved regardless of their present development. Procrastination deprives many of us of the results, for it is only at certain seasons that transplanting may be safely accomplished, and to delay a few months means an enforced postponement for an entire year.

COMPLEMENT OF BOUDOIR COMFORT—THE SLIPPER CHAIR



Like the good goods that come in small packages, this slipper chair. It is comfortable, compact and convenient. The Shopping Service, 445 Fourth Avenue, New York City, will purchase it for you, or name the shop.



Visualize a quaint Colonial four poster with spotless white valances and cover and then beside it see a little Windsor slipper chair. A mite of a thing in mahogany, 28½" high and only 18" from the floor to the seat. Here comfort and convenience are pressed into a smart small parcel that harmonizes in line and color with the most Colonial of Colonial bedrooms and yet is up-to-date enough to go perfectly in the most modern. \$6.50

In the center is a slipper stool that would go in almost any boudoir. It is of sturdy wicker painted green, blue and brown with ornaments and two tassels at the side. The tassels, of gold with beads of green, silver and red, give the stool an Oriental air that is not displeasing in these days of a Yellow Peril in fashions. 13" high and 12" x 10½" around. \$7.75



But what is a slipper chair? A low chair to sit on while you slip off your heavy street boots and slip on slippers. Before we slip any further, we will slip you the information that this slipper settle is of plain wood with a woven seat, that it can be painted to suit the color scheme of the room and that it stands 16" high and is 14" x 18" around. In solid color or plain, \$15. Decorated it is \$16 and \$17

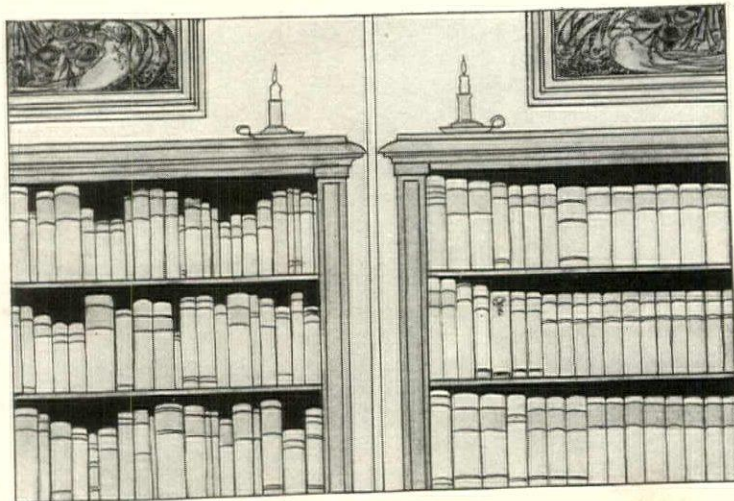
Then there is the slat back slipper chair with woven rush seat that comes in mahogany. The seat stands 14" high, 18" wide and 15" deep. It costs, if we must descend to such mundane matters as dollars and cents, exactly \$10.50. The figure is low considering how she will bless you at nights when she comes home tired and what bliss it will give on a rainy day when she wants to stay in her room and sew

CONVENIENCES FOR THE HOUSE

RESTFULNESS IN BOOKS

ORDER is harmony's first law. The room that is restful is a room in which there is harmony of color and line. Hence definite color schemes. Hence furniture that bears a relation to its background. After these—order. For a room may have an excellent color scheme and well chosen furniture and yet defeat its own purpose by lacking order in some of its arrangement.

One of the worst offenders against this basic principle of restfulness is the average home library. Books are shelved without regard to subject, size, or type of binding. The first causes endless bother when one wishes to find a



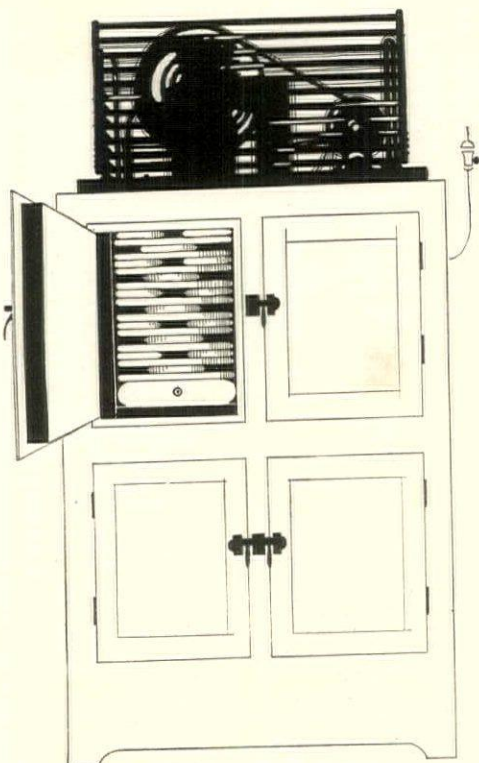
Contrast the order and disorder of these bookcases, and the secret of restfulness in books is plain

book. The other two are pure decorative offenses.

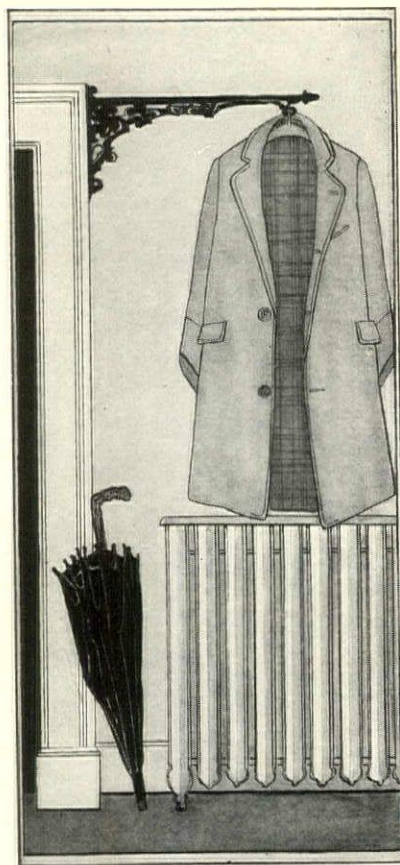
After the volumes have been grouped into subjects, arranging them on the shelves so that the highest books will be at the end of the shelves and the smallest in the middle. The result is a sweet, restful curve. Compare the two bookcases illustrated, and the point is obvious. In addition, if it is possible, keep books of one color of binding in a block. The things can be done without affront to the literary dignity of the book. In fact, no arrangement which makes the library more pleasant to work and read in is ever an offense to the books or the booklover. Try the orderly disposition of the shelves and see for yourself.

REFRIGERATING AT HOME

THE idea of turning on the electric light switch and producing perfectly good ice cubes is rather fantastic. So is the idea of keeping the ice box chilled by such a simple device. Yet that has been accomplished in a new refrigerating machine now perfected for the home. The machinery rests on top of the refrigerator and the pipe coil fills one half of what is usually the ice chamber—requiring a hole to be cut in top of the box, 13" x 13". The machinery runs silently, and the hotter the day or the warmer the room, the more ice and chill it can create. A one unit machine sells for \$275. The capacity of actual ice cubes in twenty-four hours is 32, an adequate amount for the average family even in the hottest weather. Apart from the bother with an ice-man, one can be sure of having pure ice made from pure water.



Your own little refrigerating plant is now available. It sounds the knell for the ice-man



Did you ever try to hang a wet coat on a radiator? The crane is the solution

HANGING OF THE CRANE

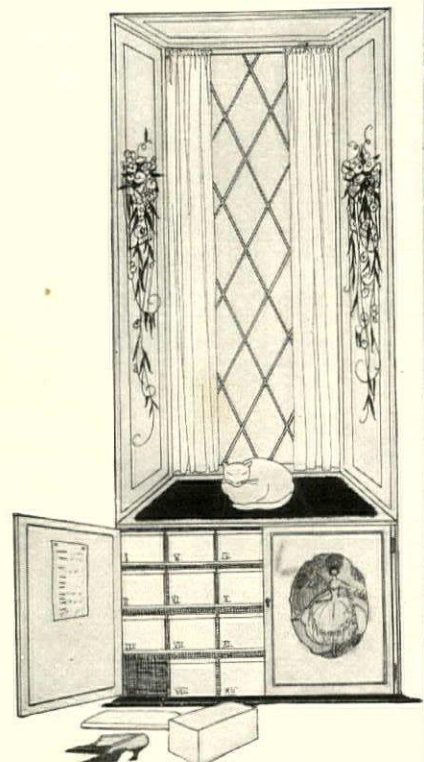
THIS gigantic idea began backward. First we tried to hang a wet raincoat on a radiator, and a second later found it in a heap on the floor, gathering up odd bits of dust. Then it occurred to us to hang up a crane over the radiator and hang the coat on the crane. Longfellow gave us the title; we furnished the idea. It is designed for a back hall where it will be inconspicuous. The crane itself can be plain—hammered out by the local blacksmith—or as elaborate as one pleases. Its price will range from a few dollars to several according to the design and the amount of work that goes into it. The main thing is that it be substantial in itself as well as in its attachment to the door frame.

A BOOT CABINET

MAKE the odd corners in your home earn their keep.

This is the main solution of the closet proposition. If the house is building, insist on having plenty of closet room provided. If the house is already built, consider its odd corners and see what can be made of them.

Below, for example, is a deep window of the type found in many houses. After the sill is broadened into a seat, the space below is usually left full of emptiness. If it happens to be in a bedroom, this space can be turned to good account by building shelves for a boot cabinet. Doors will conceal its strictly utilitarian purpose. As you and your maid servant and your nurse and the stranger within your gates will all bless us for the idea. For your shoes will have a place and you can keep them in it—when your feet are not filling that capacity.



Utilize the space beneath the deep window shelf in the bedroom for a boot cabinet



Heavy snow should be knocked off the evergreens before they break

Propagating time for the bedding plants is at hand



As the days lengthen you must spray more often for red spider and green fly



pray now for San José scale on fruit trees, lilacs, Japanese quince, etc.



ove the seedlings into boxes as soon as they make their third leaves



SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY

I dream'd that, as I wander'd by the way,
Bare Winter suddenly was changed to Spring;
And gentle odours led my steps astray,
Mix'd with a sound of waters murmuring
Along a shelving bank of turf, which lay
Under a copse, and hardly dared to fling
Its green arms round the bosom of the stream,
But kiss'd it and then fled, as thou mightest in dream.
—SHELLEY.

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.

1. Sun rises, 7:15; sun sets, 5:13.
If you have not ordered your seeds, they should be attended to at once. Early orders mean better attention and fewer substitutions.

2. If you have a greenhouse you can get your garden off to a flying start. Seeds of various flowers and vegetables can be sown now and grown along slowly.

3. Have everything in readiness before starting to sow; sand, leaf mold, cinders or crocks for drainage, labels, seed pans, flats, sifted soil, tamp and moss are the main requirements.

4. Place plenty of drainage in seed pans when sowing, and cover this with moss or fibre. Next add rough soil and then sifted soil; firm well and sow thinly or in shallow drills.

5. Thomas Carlyle died, 1881.
What about a hotbed? A few sash is all you need buy; the bottom or framework you can easily make yourself if you wish.

6. When preparing a hotbed, dig out the earth for 2' or 3' and fill with live manure; cover this with about 1' of soil and sow the seed directly on top when the temperature moderates.

7. Charles Dickens born, 1812.
If any small bush plants such as chrysanthemums are wanted to use for house decoration, the cuttings should be struck now.

8. If you haven't already overhauled the palms, ferns and other decorative plants, they should be attended to at once. Repot those that require it, and clean off all scale.

9. Have you thought of any pea brush or bean poles for next summer? The pea brush can be found almost anywhere, even though cedar poles for the beans may be scarce.

10. Why not decide on some form of irrigation for your garden? By taking this matter up now you will have plenty of time to study methods and avoid errors in calculation.

11. Thomas A. Edison born, 1847.
Better order the manure for your garden and have it carted there while the roads are still frozen. Do not figure too closely on quantity.

12. Abraham Lincoln born, 1809.
Have you ordered what trees and shrubs you are going to plant this spring? The nurseryman will hold your order till you want them.

13. If you have the space you owe it to yourself to plant a few small fruit trees, and don't forget the cane fruits like raspberries, blackberries, currants, gooseberries, etc.

14. Saint Valentine's. Sow indoors seeds of greenhouse plants such as primula, cyclamen, gloxinia, begonia, etc. These are carried along in pots and placed in cold-frames for the summer.

15. Battleship Maine destroyed, 1898.
On fine days from now on you can start pruning. Fruit trees should be gone over first, as they are very hardy.

16. Don't prune at this season of the year any of the early flowering shrubs such as spirea, lilac, etc. These should be pruned only immediately after flowering is over.

17. If you have heated frames or hotbeds you can sow early vegetables such as cabbage, cauliflower, lettuce, etc. Have room to transplant the seedlings 2" apart.

18. Tender plants that are fleshly rooted, such as incarvilleas, should be looked over to see that the mulch is not matted down. This season of the year is hard on them.

19. Have you all the carnation cuttings you will want for next year? Put in plenty of them. Keep carnations disbudded and the roses staked and free from mildew.

20. Panama Exposition opened, 1915.
Cups that have been growing all winter in the greenhouse need plenty of feed. Use liquid manures and concentrated plant food scratched into the soil.

21. Early flowering shrubs, if cut and placed in a warm window in jars of water, will open in ten days or two weeks. Forcing in a greenhouse is quicker.

22. George Washington born, 1732.
What about changes in the perennial border? Make arrangements to lift and divide the old clumps that are not doing well; this will improve them.

23. Italy annexed Tripoli, 1912.
Better have a close look over all trees and shrubs that are subject to scale, and make arrangements to spray them with one of the oil preparations.

24. Canna roots can now be brought out of storage and placed in the greenhouse to start some growth. When the eyes show plainly, divide the roots and pot up.

25. Thomas Moore died, 1852.
Cuttings of spring bedding plants such as coleus, alternanthera, etc., should be started now. These plants are too frequently left until the last minute.

26. Early vegetables should be sown now in the greenhouse, such as cauliflower, cabbage, celery, lettuce, etc. Flower seedlings such as asters and salvia are also timely.

27. If you want extra fine sweet peas this summer sow the seeds in pots now and carry them along in a cold-frame or cool greenhouse until it is time to set them out.

28. Sun rises, 6:40; sun sets, 5:48.
Bay trees, hydrangeas and other plants in tubs should be overhauled. Those that need it should be retubbed and others top dressed with rich mixture.

When you plan the crop rotation remember that a short rotation helps to control daisies and other weeds.

Alfalfa produces more hay and, under conditions favorable to its growth, leaves a larger amount of organic matter in the soil than any other New York forage crop.

Each fly that finds a refuge indoors this winter may have about two billion descendants next year.

The loss of humus is usually the most potent factor in the so-called exhaustion of soils.

Improving the woodlot is a winter occupation that pays dividends.



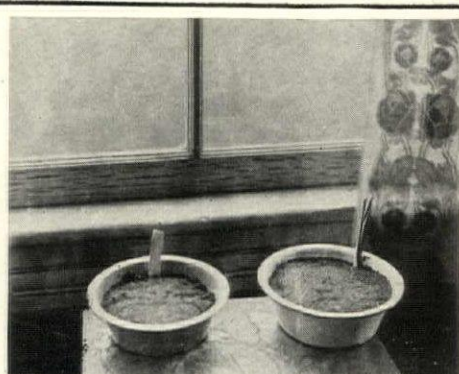
On fine days pruning can be done, thus relieving the rush later on

Requisites for seed pans: soil, drainage material, pans, sifter, glass for tamping



If you have a heated frame, put the bulbs in it before moving to the greenhouse

Seed pans set in a sunny window make for early garden results



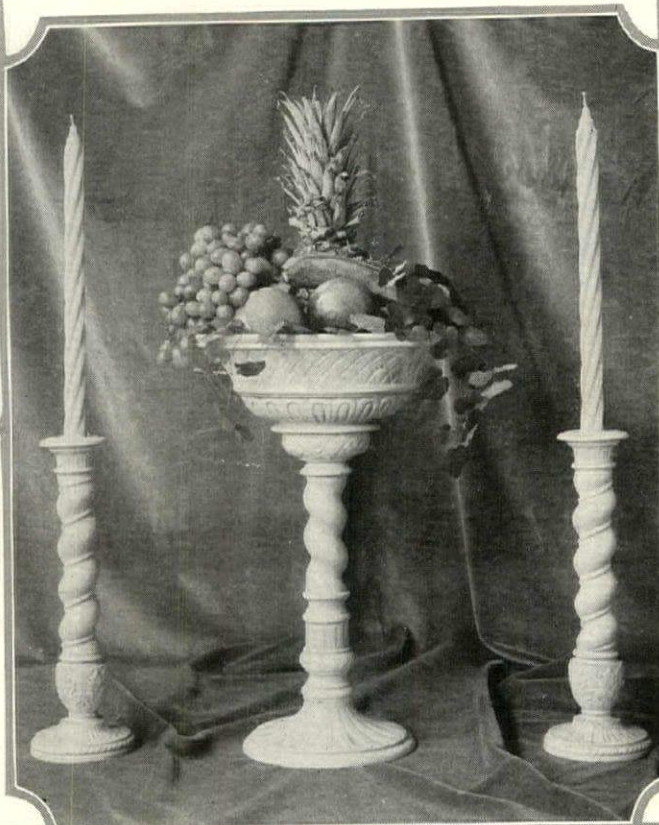
SEEN IN THE SHOPS

Being mainly glimpses of fashionable faience which the HOUSE & GARDEN Shopping Service will gladly purchase for you. Or the names of the shops will be supplied by the HOUSE & GARDEN Information Service, 445 Fourth Avenue, New York City.



This black Della Robbia compote with decorations of fruit and grotesques seems a far cry from the soft blue Madonnas which have made this pottery familiar to most of us. With white ground as well. 12½" high. \$15

Below is a charming latticed fruitery with colored decorations, if one may so term the pair of engaging parrots, almost the reason-for-being of the bowl itself. 8½" diameter. \$15

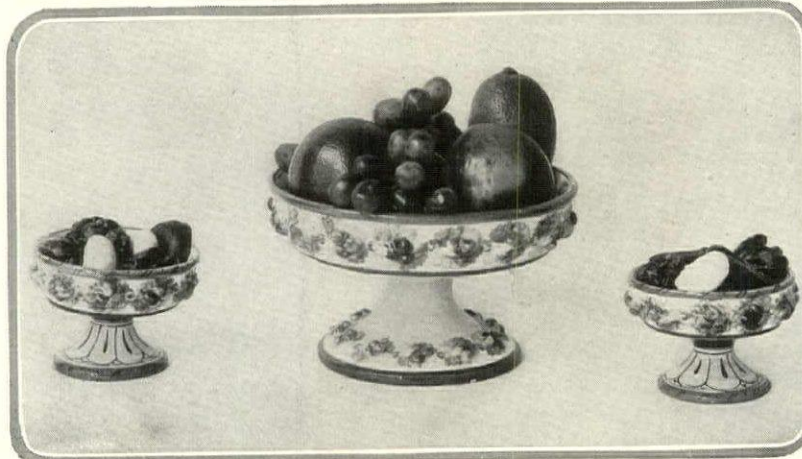


Nationality, Italian; family, pottery profession, a water-carrier. With a most attractive bit for shell table. In green, blue or cream decorated in these colors. 13½" high. \$

To mention one of many possibilities, this ivory white Wedgwood fruit bowl and plate makes a decorative centerpiece for the dining room table. 10" in diameter.



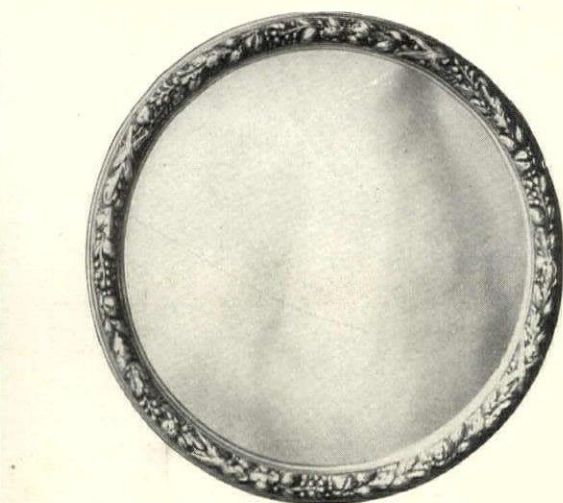
There are compotes and compotes. Above is a slender white one of Cantigalli pottery, with slender white candlesticks to match. The compote is 17½" high, and costs \$20. Candlesticks, 13" high; \$12.50 a pair



This timely illustration of the compote's first commandment, "Be fruitful and multiply" is of Della Robbia pottery. The large size is 7" in diameter and 4½" high; \$3.50. The small size, which is 4" in diameter and 2¾" high, comes for \$1.50



They are called covered bowls, these precise little tureen Italian pottery, but they are far from the classic bowls porridge and bread-and-milk memory. Green, blue or cream color, large size, 9" diameter, \$5; small, 5" diameter, with plate

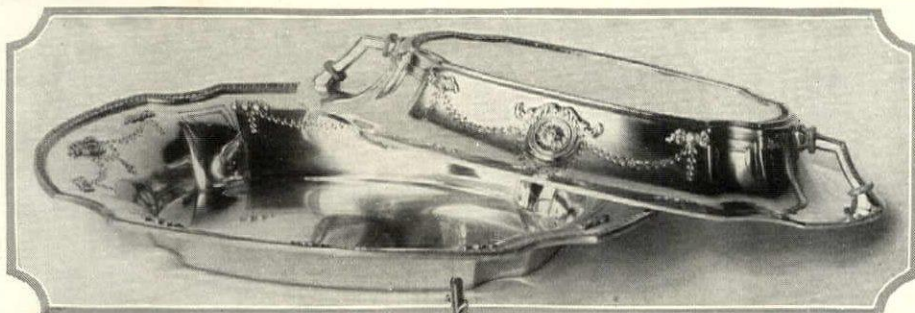


A circle with silvery aluminum finish frames the mirror shown above. 18" in diameter. \$12

Below is a Sheffield entrée dish, with an Adam design. 12" by 8" and costs \$20



For ornament as well as illumination, this painted wooden lamp with parchment shade is green and bright rose. 22" diam.; lamp, \$12. High. Complete, \$32



A bit of white Gustafsberg pottery from Sweden takes the form of a beautifully shaped jardiniere. In diameter it is 5" and in height, 4 3/4". It is priced at \$1.50



A shallow generous impote of Deruta, in cream color, with colored floral decorations. The bowl measures 17" by 12", 7 1/2" high. \$10



Too fair and white for common uses of penmanship, this Gustafsberg pottery inkstand of delicate design. 7 1/2" square, 6 1/2" high. \$10

furniture to the it exists only to exhibit the fine embroidery and fillet which compose center-piece, pillows, and a back tidy. The named is 16" by \$8. The oblong cover is of embroidered linen with a medallion; 21" by \$20. The small cover is 14" by \$9. The center-piece is embroidered, with inserts and edge of fillet; 22" in diameter, \$12



The beaded and tasseled objet d'art in the exact center of the page is bright with green, rose, blue and yellow, and does active duty as a hearth broom. 30" long. \$7.50



Broken crocks, oyster shells, or other coarse, non-absorbent materials are placed in the bottom of the flat for drainage



The next step is to add sphagnum moss or, in cases where this material cannot be obtained, straw may be used as a substitute



When the soil has been put in on top of drainage material, pack it down with fingers so as to get a firm foundation



Then take a bit of board with a handle nailed to it and level off the entire surface, packing it firm but not really hard

IN all this world of mystery, where nothing is commonplace except the things which are so unfathomably mysterious that we give up thinking about them, there is no mystery more fascinating and elusive than the reincarnation of plant life from the microscopic winding sheet of a seed.

All reproduction is mysterious enough, but usually the thread of Life can be followed uninterrupted from one generation to the next, even if it continues to baffle explanation. But with a seed it is different. What to all appearances is more dead, or rather more absolutely lifeless, than most seeds? On my desk as I write, there is the seed of a Nelumbium, found with its companions

THE AWAKENING OF THE SEED

D. R. EDSON

This is the second of a series of articles by Mr. Edson on the really elemental points in successful gardening—the facts and operations which, while they may be as A B C to the experienced, are an unopened book to the beginner. With the present tremendous increase in the numbers of those who grow things for pleasure, every season sees a new company of novices who "want to know how." For them this series has been written so as to give, progressively from its simplest beginning, the whole story of the gardening game. The first article, last month, told "How Plants Grow."—Editor

Into a cavern under the ground,
I followed the Master of Magic Art.
I watched him work with a skill profound;
I spied on his secrets, and pried apart
The locks on his treasures; I hid and heard
His muttered symbols and cryptic chant;
I noted each move and put down each word—
But I can't tell yet how he makes a plant!
F. F. R.

floating on the wonderful little raft which nature provides for seeds of this kind, near the shore of a lake far north of its usual habitat. Through what freak of Nature it got there, only that freaky Old Dame herself is aware! It is about the shape and the size of a small marble. I have kept it as a curiosity for some years. It has acquired a metallic polish and is as hard as a piece of steel. A sharp knife blade forcibly applied will make no impression upon it. There are many other seeds just as hard, although in shape they vary greatly. The next time you eat a date take out your pen-knife and try to cut the seed in two—and yet the inconspicuous seeds of a fig you swallow by the hundred with impunity! The seeds of an ordinary garden canna, and many sweet peas, are so hard one can with difficulty make any impression on them with a file.

And yet Nature takes these flint-surfaced and lifeless objects, applies the magic touch—and presto! within a few short weeks from the sweet pea seed weighing but a very small fraction of an ounce, or from the canna seed, not much larger, she has produced a vine some score of feet in



If the seeds are small, you can sow them directly from the envelope in which they came, if you scatter them evenly

length with hundreds of leaves and delicate fragrant flowers, or a tropical plant the height of a man and so firmly established in the soil that it will want a spading fork to take it up in the fall.

You know that all seeds, in the natural order of events, will grow—under certain conditions. The very first duty of every gardener is to know more about what these conditions are, and how they affect seed germination and plant growth. No one may know just why this change of environment will produce this wonderful effect, but we do know to a large extent how to do it.

(Continued on page 86)

WEATHERPROOF WALLS FOR THE TIMBER HOUSE

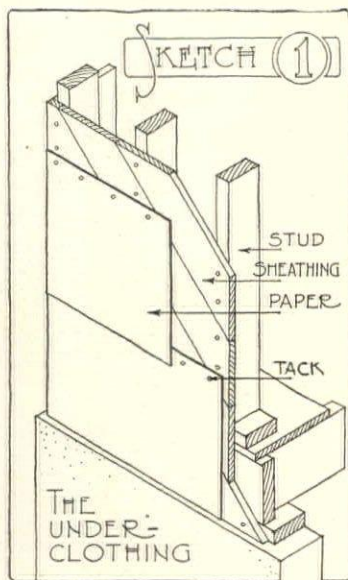
Types of Sheathing, Paper and Siding that Withstand the Weather and Make for Variety of Appearance

ERNEST IRVING FREESE

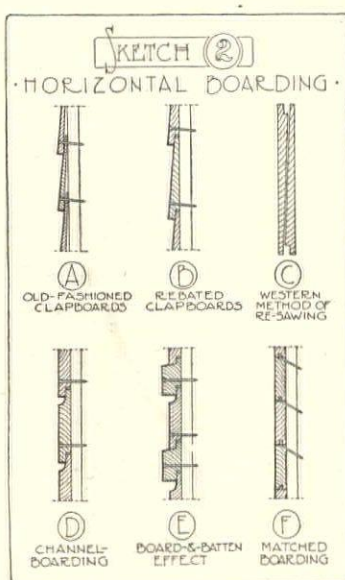
Nothing the structural framework of the outer walls of a timber house involves three distinct and separate operations: first, the bare timber skeleton of exterior walls is entirely covered, inside, with boards nailed securely to framework. These boards are known collectively as sheathing. Second, heavy waterproof building paper is laid over the entire sheathed wall as an insulation. Third, the "weather-facing" or "siding" is applied. This siding is the outermost garment of the wall, and is therefore exposed to view. It may be of wood, masonry, stucco, or possibly a combination of any two or all three of these materials. The paper membrane, sandwiched between the sheathing and the siding, is a highly essential part of the wall construction. Especially is this so as regards the weather excluding and non-conductive properties of the wall. The paper effectively stops air currents, prevents moisture from penetrating the wall, and, if it is of a non-combustible material such as asbestos felt, the qualities of fireproofness and ratproofness are added. Rosin sized building paper should never be used, for it is neither waterproof nor an efficient insulator. There are a number of excellent waterproof papers available for use, as well as the asbestos already mentioned.

THE PAPER AND SHEATHING

Requisite qualities in building paper are toughness, imperviousness to air and water, cleanliness of handling, and lack of objectionable odor. The best of the best is a mere nothing in comparison with the many benefits derived from its use. For on this thin film of paper, midway between sheathing and siding, depends, to an unguessed



The under coat of sheathing and paper should in itself make a weatherproof wall



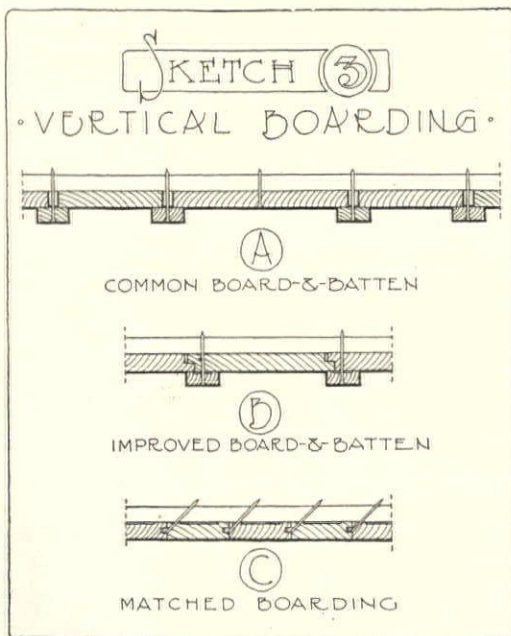
Six types of horizontal outer boarding which offer varied effects. "A" is now obsolete

at the sill of the building and working upward toward the rafter plate. Only the upper edge of each sheet should be secured to the sheathing. Each succeeding sheet should have an ample lap—say 3"—over the sheet below. Thus, the lower edge of each sheet, in turn, covers the tacks that hold the preceding sheet in place. Particular vigilance should be exercised to see that the paper is fitted snugly and neatly around all openings for doors and windows. Every inch of sheathing should be covered, and not one tack should be visible, except where the paper is turned inward and secured against the flat faces of the timbers that frame the openings for the doors and windows of the house.

HORIZONTAL BOARDING FOR THE OUTER SURFACE

Wooden siding may be conveniently divided into three natural groups, comprising horizontal boarding, vertical boarding, and shingles. Of the various forms, those applied horizontally are by far the most numerous. The well-known clapboard was originally a product peculiar to the New England States, and may be taken as a type of horizontal siding. It was the chief covering material for the old-fashioned frame houses of Colonial days.

The cross-sectional view of clapboards, at "A" in Sketch 2, shows that each individual board must necessarily be held in place by two widely separated rows of nails; one row near the attenuated upper edge of the board, and another row close to the thicker and lower edge. Neither edge is free to move. Therefore, the natural tendency of the board to shrink or swell is interfered with. For this reason the tendency to shrink often causes the board to split apart, (Continued on page 72)



The requirements for vertical siding are different from those for horizontal work. All these types are good

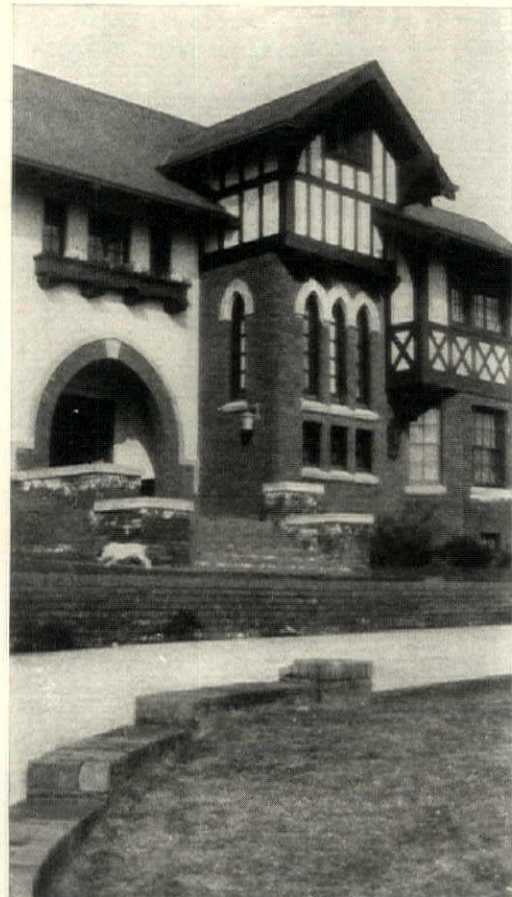


A plain surfaced white plaster house lacks variety of clapboard siding. It depends for local relief upon its shingles and shadows

extent the well-being of the house and the comfort and health of its inhabitants.

The paper should invariably be applied on a solid backing in order that it may fulfil its manifold purpose and be preserved against displacement and destruction. Here, then, is the main reason for the first mentioned operation: the wooden sheathing affords a suitable foundation upon which to lay the weather excluding and non-conductive membrane of building paper or asbestos felt. The sheathing also performs a secondary service by stiffening the framework of the walls—especially if it be laid diagonally from sill to rafter plate and securely nailed to all members of the timber skeleton. This sheathing need not be of expensive lumber, but it must be sound and reasonably dry, and mill planed to a uniform thickness. The boards should not exceed 6" in width, nor should they be less than 7/8" thick. It is well to lay the boards apart, one from the other, a distance equal to the thickness of the carpenter's two-foot rule.

Soon after the sheathing of the framework is in place, the paper should be applied. It should be laid in successive horizontal bands, beginning



Here is seen to the full the decorative value of exterior wood in breaking up what would otherwise be a somewhat monotonous surface

OLD SCENIC PAPERS IN NEW ROOMS

A Chat About A Revival
and Its Reason

DAVID SCOTT

IT gives one a feeling of distinction to recall the fact that scenic papers, now coming again into vogue, are lineal descendants of the pictures of the hunt and battle our aboriginal ancestors scratched on the walls of their caves. Of course, those original forebears had many descendants. The artist claims to be from that same genealogical tree, and the mural decorator. But their little sister is not to be denied. Wall paper, especially of the scenic variety, has a fairly respectable heritage and its return to favor in this day is only an indication of the intrinsic merit and artistry of the old designs.

Wall paper has as many claimants for its birth place as Homer has cities. China and Japan both put forward plausible claims. Holland says she first introduced the idea of a papered wall to the rest of the world, having brought block printed sheets of paper to England and France.

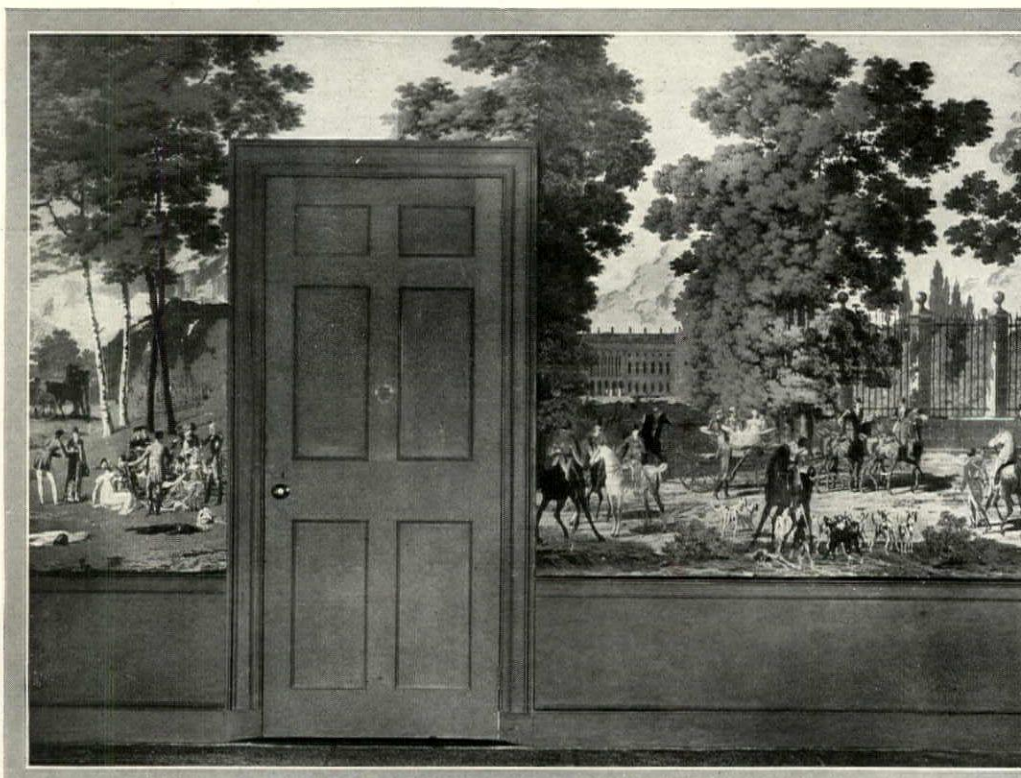
EARLY PICTORIAL PAPERS

The pictorial paper began to find favor in Europe in the 18th Century. In 1744 Jackson of Battersea published a book of designs for paper showing Italian views reproduced after this mode. But previous to this time, in 1735, wall papers were first brought to this country.

As the price of these early scenic papers made them a great luxury, they were reserved for the best rooms of the house—the drawing-room or parlor. In fact, so highly were they prized that it was not unusual for a bridegroom to include among his presents to his bride, a set of papers to be hung in their new home. Often when a house was being planned, designs were drawn up for special papers, and these were made in England expressly for that house.

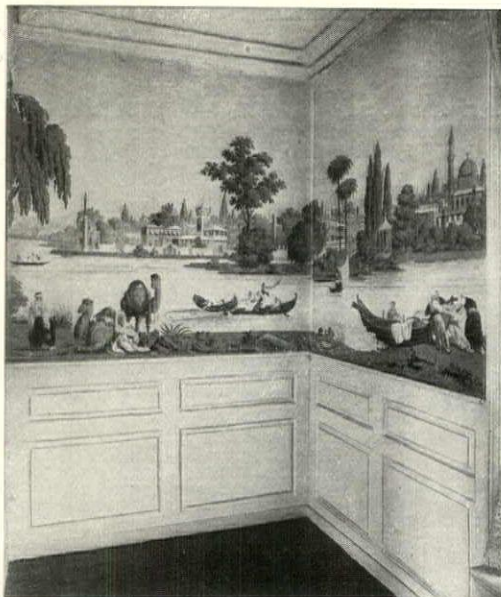
Visitors to Salem, Marblehead and Newburyport will recall the pictorial papers in the Andrew Safford house, the Knapp house, the Lee Mansion, the Whipple residence and others. The best examples date from about twenty-five years prior to the Revolution and fifty years afterward. From that time on they fell into disfavor as did many meritorious customs, when the decorative and

"Scenes on the Bosphorus" was printed over a hundred years ago by an unknown firm. This example hangs in the Lee house in Marblehead



Photographs by Frank Couss

"The Hunt" was printed by Réveillon of Paris in the latter part of the 18th Century. The glimpse here is hung in the Andrew Safford house in Salem, Massachusetts



architectural dark days of the past century came. The last few years have witnessed a revival in the use of these scenic papers. Quite apart from the matter of their being a fashion, we can find a distinct reason for this return. As in a phase of life, a revival usually has more *raison d'être* than the transient dictates of style and fashion. The life of the time and the whimsical decoration constitute a philosophy that must not be overlooked in considering the cause.

The first reason for the revival is the demand for suitable backgrounds for Colonial rooms.

The past twenty years have seen a decided *flair* for Colonial rooms in certain parts of the country. In but few instances was the decoration sincere. It was a jumble. We had furniture of Colonial lines against a background of Japanese grass cloth. Fortunately the vogue of grass cloth has waned. We then fell into the way of Colonial stripe paper, and now in rooms of pretensions we are using reproductions of the old scenic papers with excellent effect.

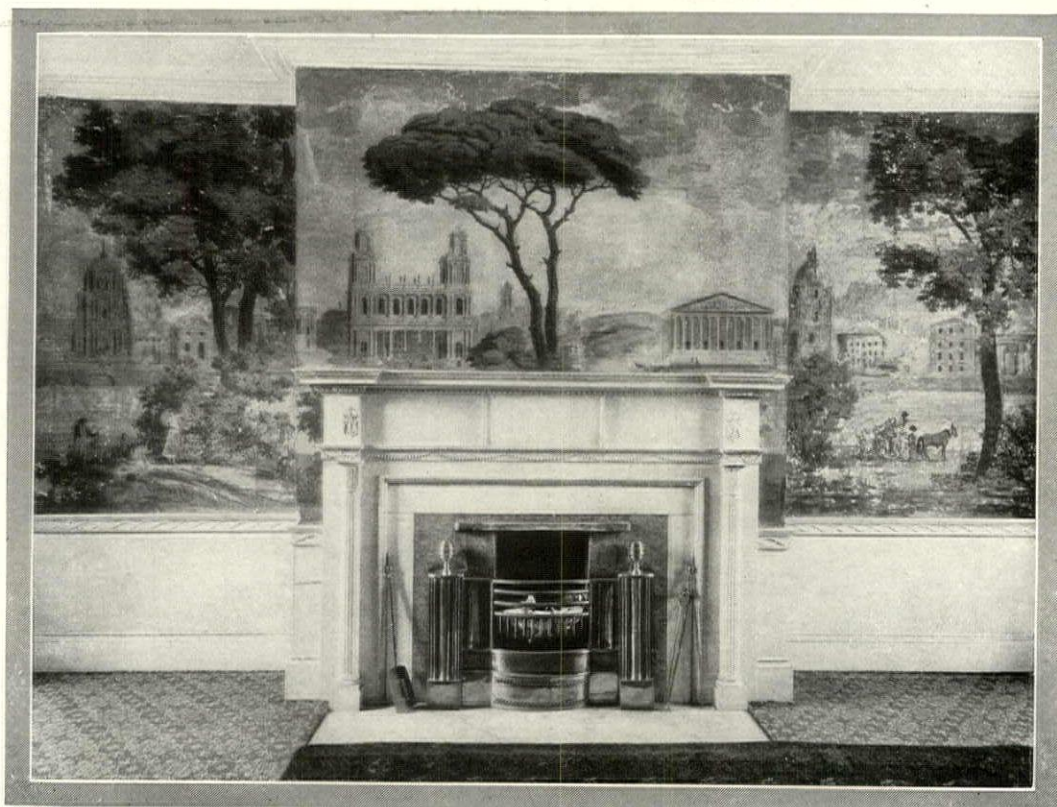
BACKGROUNDS AND DECORATION

A suitable background is as requisite for a Colonial room as it is for a Jacobean or Louis XVI room. A jumble of things that pleases momentary taste, but being insincere, it will eventually be disregarded. The scenic paper is a sincere background for certain types of Colonial rooms, but not all. As in the beginning, so now—the formal rooms and the rooms constantly used are the ones in which scenic papers should preferably be hung.

And at this juncture we reach the philosophy of our present life and of decoration which has been active in the revival, and constitutes the second reason for the return of scenic papers.

Walls are backgrounds against which we furnish our homes are backgrounds against which we live. The kind of room and the kind of life both decide the furnishing of the room. Pictorial paper forms an active background, and it requires little activity before it. It is not a restful paper, hence there must be restfulness in front of it, or it acts as foil. We could not live day in and day out with a pictorial paper because there is so much bustle and activity in our lives day in and day out. So, then, active papers such as these should be used only in those rooms that we live in occasionally or only a part of the day. Moreover, when a scenic paper is used, the paper itself

(Continued on page 64)



In the Cook-Oliver house in Salem is a French scenic paper showing the Madeleine and St. Sulpice. The manufacturer is unknown.



The above illustrates a reproduction of an Antique Iran Rug of the Safavid Dynasty (XVI Century) made upon our own looms in the East; size 20 ft. 5 in x 14 ft. 10 in.

The Hidden Story in a Rug

FREE from the orthodox Islamic restraint in respect to the depiction of birds, beasts or human forms, the Shiite artists wove into their rugs symbols expressing something of the thought and philosophy of their era.

The "Lion attacking the Stag" shown in the above design, emblematic of light prevailing over darkness, and the Phoenix, symbolical of life and resurrection, reveal an interest and charm not found in commonplace modern Oriental rugs.

Our reproductions follow faithfully the best masterpieces of the early Eastern weavers and cost no more than many of the ordinary market rugs of trade.

We shall be pleased to give further information regarding our stock, if desired.

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Direct Importers of Eastern Rugs

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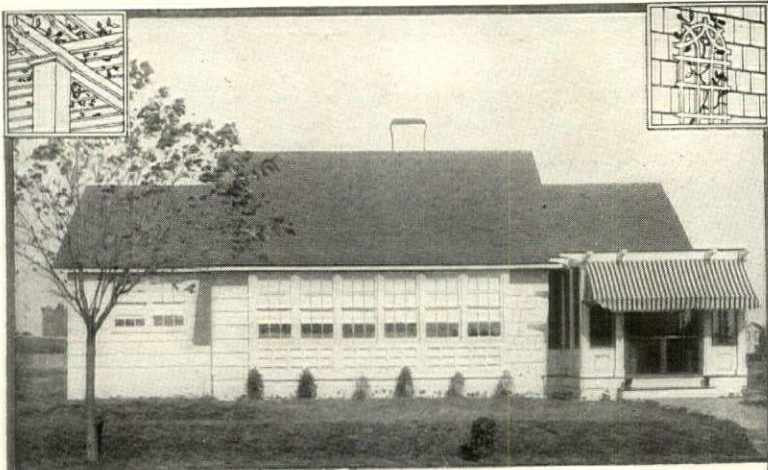
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LOUIS BOSSERT & SONS, Inc.
1306 Grand Street, Brooklyn, N. Y.



New Flowers You Should Know

(Continued from page 35)

the name of Lady Lenox. The flowers are truly gigantic in size, more substantial than the older types, with the petals overlapping. It is particularly fine for cutting, as the flowers are borne on long stems. A pure white form of Lady Lenox has been developed, the two together making a combination of unsurpassed charm for the later summer garden. To get full results they should be started indoors, as they are medium late in flowering. Deserving of particular mention, also, is the extra early flowering type which is really distinct from the "early" late sorts. The plants flower in from seventy-five to ninety days from seed. The varieties of this type have been improved greatly in the last few years, and one no longer need be without this beautiful flower even if the opportunity for starting it early under glass is lacking.

One of the real sensations in the flower world during the last few years has been the introduction of the red sunflower. While the predominating shade among these really wonderful hybrids is red, the color varies considerably. Some of the plants from seed will have yellow flowers, but these can be picked out and discarded before they bloom. According to their originator, Mrs. W. P. Cockerell, the red flowering plants have a purple tinge in the stem and leaves while the yellow have not. The plants grow from 6' to 7' high, and are grown from seed as readily as the ordinary sunflower. The first blossoms are produced in about eight weeks. This new type has already broken into a number of colors in varying combinations which, when developed and fixed, promise to give sunflowers of pure white and pink!

FOUR GOOD SORTS

One of the humble little plants widely loved and seen almost everywhere, but of which one hears or reads nothing, is the Marguerite carnation. The fact that the beautiful and charmingly fragrant flowers are produced in a few weeks from sowing the seed naturally adds to their popularity. A new strain, known as the Giant Marguerite, is of exceptionally strong and vigorous growth, and freely bears flowers many of which are 3" or so in diameter. The colors range through pink and white to salmon, scarlet, and dark crimson.

Another extra fine type of carnation, especially for indoors where the growing conditions are not favorable for the greenhouse varieties, is Cherbaud's perennial ever-blooming. This may be had in separate colors, or in combinations.

A flower which has not become as widely known as it should is the pentstemon. The new variety, Sensation, is likely to take its well-deserved place with other popular bedding plants. It is not quite hardy, but can readily be handled in the same way as petu-



The new perpetual hybrid tritomas hybrid from May onwards

nias, verbenas, etc. colors range from rose and carmine to purple. They are borne in profusion on long sprays of 2' or so in height. A packet of seed so sown in the spring will give a number with which to work up next year. By all means try it a good trial.

There is still a plant dear to the flower lovers which was introduced years ago—the golden daisy, *photheca aurantiaca*, its still newer It attains a height of 2' or so, and bears a mass of daisy-like flowers about 2 1/2" in diameter. They possess an extra scale of color, from pure white and golden to silver and salmon red. The individual flowers are heightened by the bands of color showing on the petals started early and set out in the way as *Bellis perennis* begin to early and continue through summer. It welcomes a rather soil and full sunshine, such where many of the similar plants do not do well.

NEW FORMS OF OLD FAVORITES

There are so many things to serve comment and recommendation in a resumé of this kind that of them can be described in the briefest terms. The question of selecting flowers is largely a matter of individual taste. You may among those of which I have speak, flowers which for you have more charm than any of the ready mentioned. I would, therefore, recommend these for trial as earnestly as any of the plants.

To begin with, I have two of my own greatest favorites—the geraniums and the begonias. I would take an article as long as to do full justice to the improvements in either which have been in the last decade. I must, however, the new ever-blooming largoniums or Lady Warrington's, Easter Greeting, Joy, Swabadian Maid, Glory and Graf Zeppelin. The zonal or ordinary bedding and the hybrid ivy leaf sorts are wonders waiting for the

who has not tried them. The begonia is fibrous and the roots, containing charming plants. de Chatelaine and Peterson among them, and the new Duke Zeppelin and low Zeppelin and ette among them will serve to new wonders to

Among the distinct new types the following are of special merit: ostrich-plume which in general resembles the known splendens with its flower producing a plume of dazzling white; the mammoth (Continued on page 36)



Gladioli from seed in one season? Yes, if they are the Fordhook Hybrids



Residence of Mr. C. E. Miller, Cleveland, Ohio—designed by R. H. Hinsdale, Architect

The Terra Cotta TILE ROOF

on this beautiful home is of Terra Cotta Tiles known as the Imperial Closed Shingle pattern, detail more clearly shown in border of advertisement. A Tile roof offers the only perfect shelter—Leak-proof, moisture-proof and absolutely fire-proof. Requires no paint, stain or repairs to preserve its beauty.

Our illustrated booklet "The Roof Beautiful," printed in colors, contains views of many beautiful homes with roofs of Terra Cotta Tiles, and is sent free upon request.

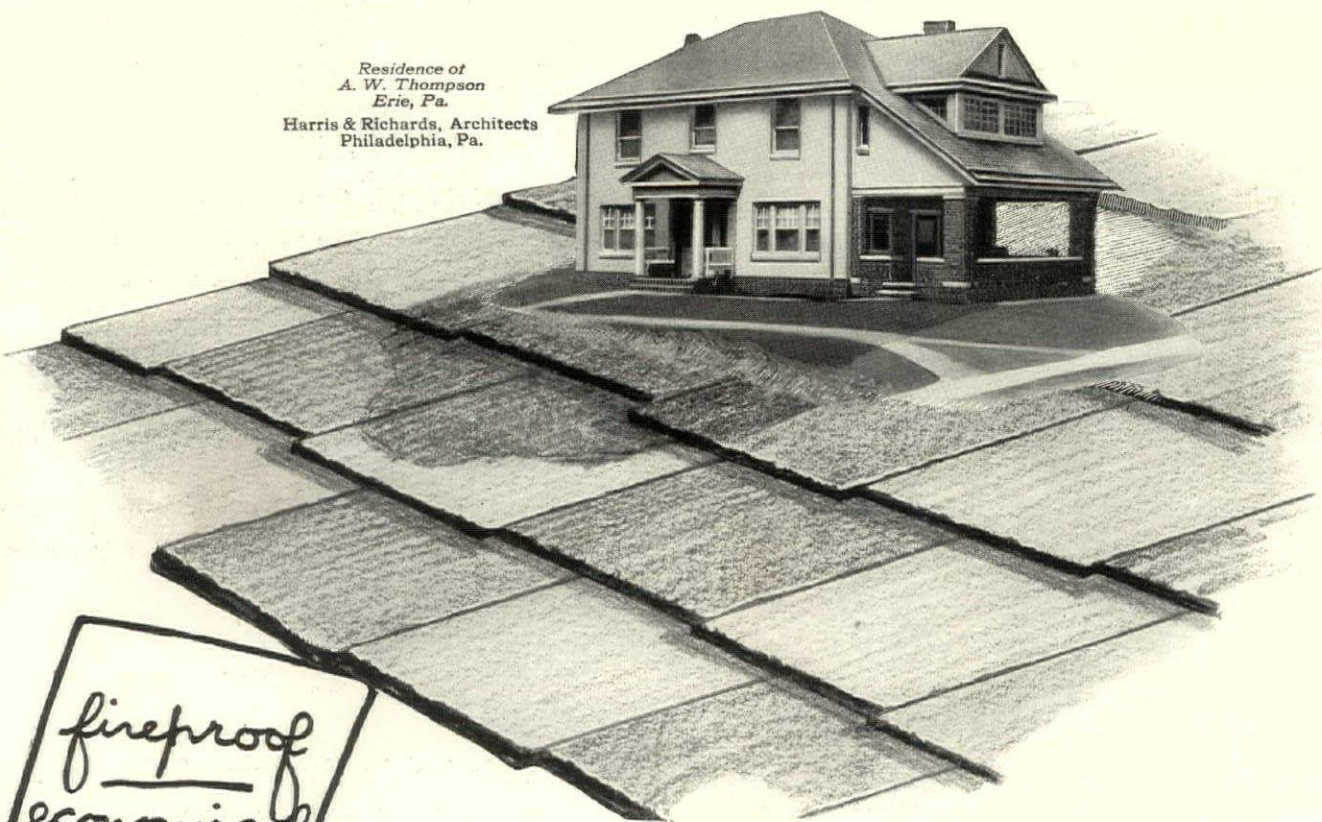
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Whether your interests, as a present or prospective house-owner, are primarily in fire-safety, in decorative value, in economy, or in utility, J-M Transite Asbestos Shingles will meet your requirements.

Safe—because they cannot burn; a practically imperishable combination of Asbestos and Portland cement. Economical, too—whether for bungalow or mansion. Moderate in first cost, easily applied, free from warping or splitting; they actually toughen as they age on the roof. They require no painting or coating, hence effect real savings in upkeep.

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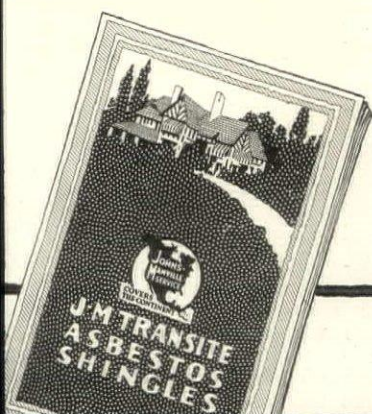
variety of shapes and sizes, thicknesses and colors, your architect can gain an unusual roof treatment while still retaining the pleasant, artistic effect of the shingle roof.

J-M Transite Asbestos Shingles take the base rate of insurance (Class "A" if laid American method). They are examined, approved, and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.

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Makes the Home Beautiful

ATTRACTIVE as may be your house, architecturally, it is lacking in its complete home satisfaction if not set, gemlike, in clusters of Moons' Evergreens, Decorative Shrubbery, Trees

Added to the keen personal pleasure derived from the improved appearance of your house and the laying out of the planting of your grounds is the knowledge that MOONS' trees and shrubs planted, return many fold the original cost for shrubbery in increased property value.

Unquestionably, there is a decided advantage in doing business with a Nursery that has so extensive a stock and so broad an assortment.

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Let MOON help you buy the proper tree or plant for your grounds, advising you what will best suit your climate and soil. But first send for our Catalogue No. A-4.

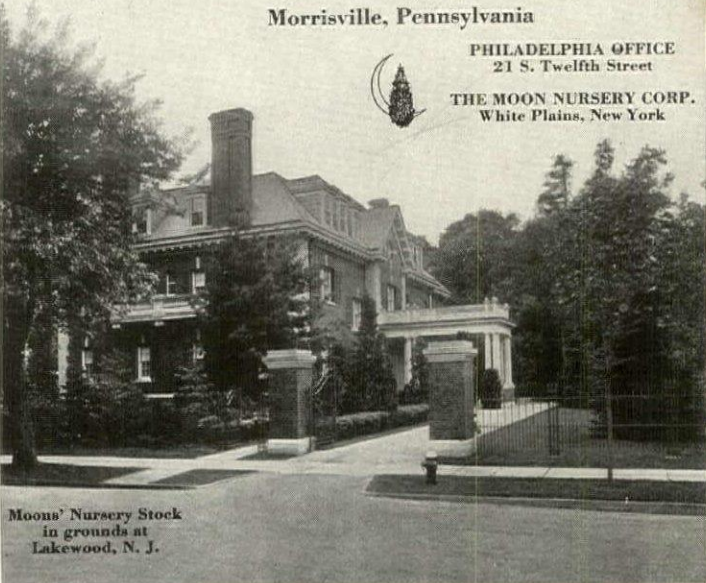
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Teach the Love of Flowers

to your children. Give them full sway over bed or bush.

You will find that the daily care and nurture of their wards will help to make your youngsters more tender, more thoughtful, more careful—in fact, better children.

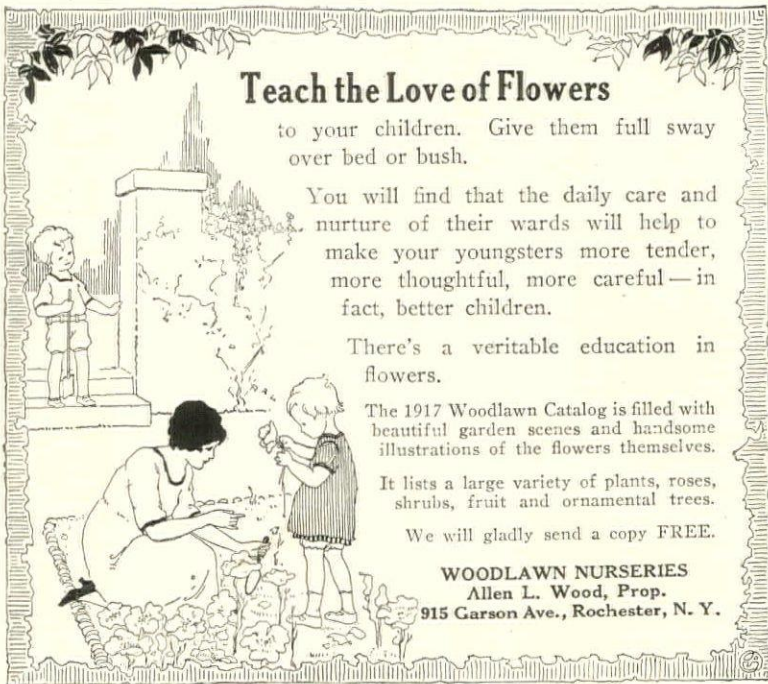
There's a veritable education in flowers.

The 1917 Woodlawn Catalog is filled with beautiful garden scenes and handsome illustrations of the flowers themselves.

It lists a large variety of plants, roses, shrubs, fruit and ornamental trees.

We will gladly send a copy FREE.

WOODLAWN NURSERIES
Allen L. Wood, Prop.
915 Garson Ave., Rochester, N. Y.



New Flowers You Should Know

(Continued from page 58)

ering Beauty or Nice stocks; the Camilla-flowering balsam with individual flowers 2" in diameter; celosia, Pride of Castle Gould, a plant of vigorous growth attaining a height of some 3' and having immense feathery plumes in red, carmine-orange, and scarlet, which are produced in the greatest abundance until frost; the new double-flowering gypsophila or Baby's Breath, with blooms of a bright red purple; the new "curled and crested" zinnias, much more artistic in type than the old forms; the "fringed" or rather lacinated, annual pinks, and the remarkable double-crowned cosmos which, while not yet fixed so that all plants come true from seed, is an absolutely new type well worthy a trial in every garden, as it is fairly early blooming and flowers from seed sown outdoors.

Salpiglossis superbissimum is the most recent development of this still only half-appreciated flower. The tufted pansies, or violas, while not as large as the pansies usually grown for spring flowering, are much more satisfactory where they are desired for late summer blooming. Seed sown in the spring will bloom continually until frost. The flowers are available in different shades.

The following new varieties of some of the well-known things are marked improvements. *Myosotis* (Forget-Me-Not) Ruth Fisher, which has the largest flowers; violet Queen Alyssum, marigold Legion d'Hon-

neur, very dwarf with striking flowers of bright yellow with son center; heliotrope Regal, in form but with exceptionally trusses; lobelia Tenuior, a mentioned; poppy, Danish Cross of the most striking and beautiful of annual flowers, a brilliant with a silver white cross in the center; and the double blue corn. (*Centaurea cyanus*), a sub flower of the same glorious color the ordinary single blue. The new sweet peas are too numerous to describe, but among the very best King White, a pure glistening of gigantic size; Fiery Cross, a lant, glowing red; Yarawa, large with many double flower bright rose pink; and a delicate

Among the new annual vines dinal Climber is undoubtedly the important. Everyone who has grown this should give it a trial year. In addition to this, the among others, a double flower morning-glory; a new hardy pea, two or three weeks earlier than the standard varieties and, then a boon to the northern States; new early flowering blue moon er. Last, but not least, there Brazilian morning-glory, *Ipomoea setosa*, which is the best of all for covering a large space in a time. It has leaves nearly 1' and bears beautiful light pink flowers which are followed by ornate seed pods decidedly worth-wh



The Native Architecture of Bermuda

(Continued from page 16)

so soft that one is almost justified in calling it plastic. It is sawn from the quarries in blocks of any desired shape and size, is dressed with a hatchet and can readily be carved with a knife. Although the surface hardens to some extent upon exposure to the weather, it is very porous and, both for preservation and the exclusion of damp, the walls are washed with coats of cement wash or given a thin jacket of stucco. This same rock coral is used for the roofs. It is exceedingly light and is cut into tiles about an inch thick. These stone tiles—"slates" the Bermudians call them—are then laid on stringers placed on cedar rafters, the joints plastered and the surface washed with a cement wash to make it weather-tight. In method of structure and character of line Bermuda roofs are not unlike the stone tile roofs of the Cotswolds. By legal requirement they are whitewashed every year to ensure the purity of the water supply which is dependent upon the rain supply conveyed to cisterns.

Cedar is the staple wood of Bermuda as oak was the staple wood of England. The Bermuda cedar is really a species of juniper but is exactly like red cedar in appearance and, as the Bermudians themselves have always called it cedar, it would be foolish to call it anything else. It is plentiful and of large growth and, in the older houses, was used for rafters, joists, floors and all the interior woodwork. Nowadays, since large trees are scarcer, other kinds of lumber and millwork are imported from the States. The old cedar woodwork is exceedingly beautiful and combines in appearance many of the qualities of old oak and mahogany. One of the earliest type of Ber-

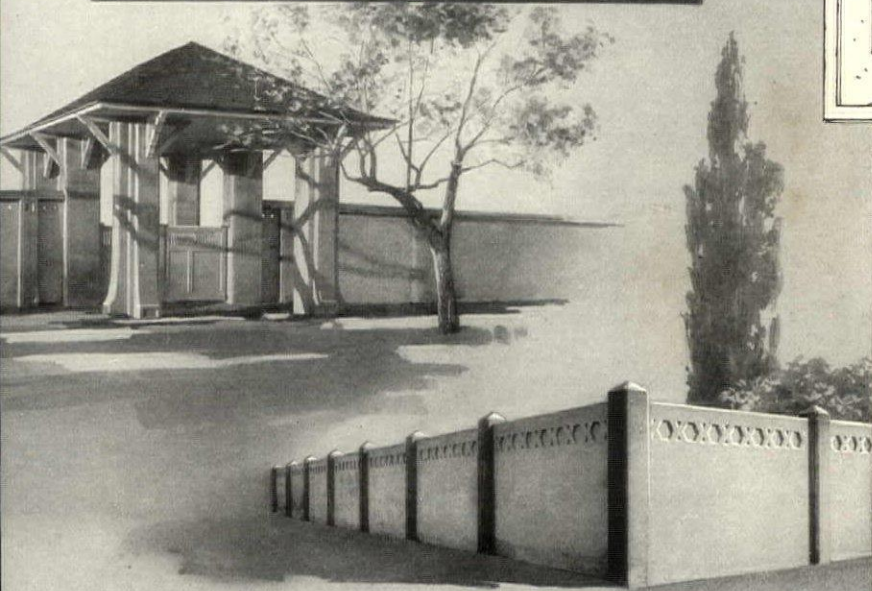
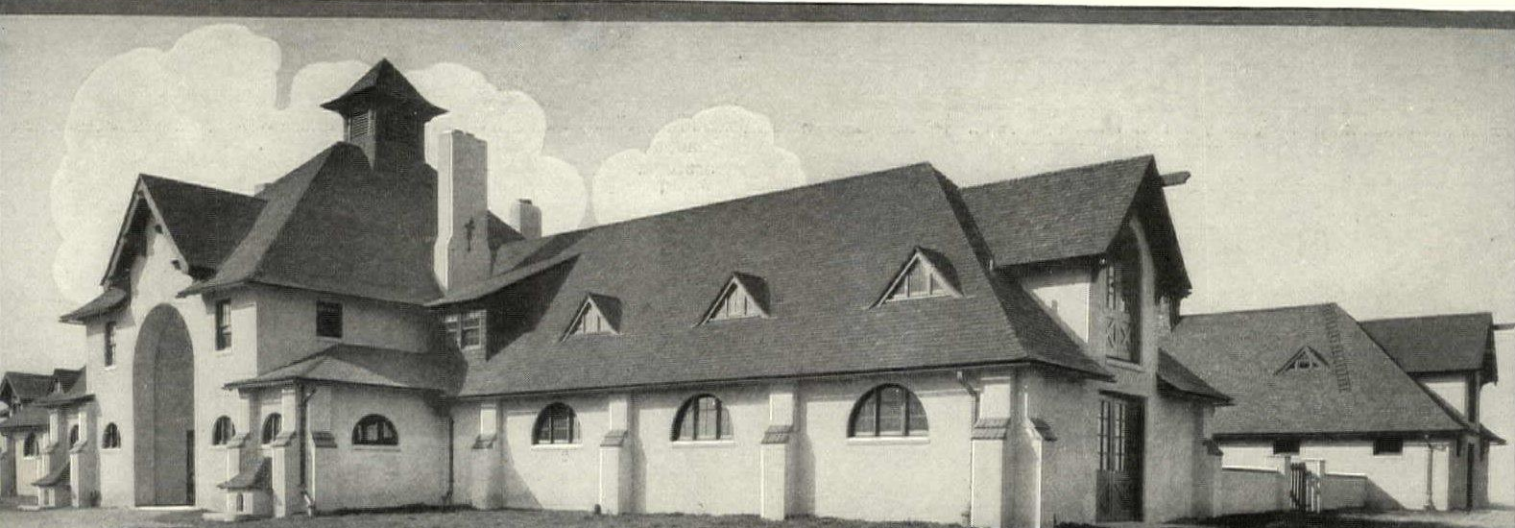
muda house is shown in the illustration of "Inwood," built in 1666. A glance is sufficient to show its English antecedents. Points of interest that immediately strike the eye are the ovolo string course girdling the structure between the first and second floors; the arched and corbelled dripstones—"eyebrows" is their name—above the four windows on one gable end; the splayed and projecting dripstone above the window on the kitchen door; finally, the chimneys with gracefully moulded tops, spreading their length in the same direction with the ridgepole instead of transversely to it. The dripstones and the slender chimneys with moulded tops are Tudor survivals with Gothic antecedents.

AN ELIZABETHAN PROTOTYPE

The general mass of the house suggests a small Elizabethan house prototype. The resemblance would be quite convincing were it not for the ranges of leaded casement windows along the sides instead of the windows with double-hung sashes. There is record of another house, coeval with "Inwood," in which such leaded casements were used and windows like those of "Inwood" substituted for them. That it is not at all impossible that "Inwood" too, may have had such casements once upon a time.

It should be noted that "Inwood" and some other contemporary houses are cruciform in plan. This was adopted to ensure the greatest possible exposure, and consequently the greatest air circulation, to the rooms, a number of them having windows on three sides.

(Continued on page 62)



GEORGE SYKES COMPANY - INC.

40 WEST THIRTY-SECOND ST. NEW YORK

SPECIALISTS IN THE BUILDING
OF COUNTRY HOUSES

THESE views are of a country place in Greenwich, Conn., which we built.

In a home of this sort, you demand more than sound construction. It must possess something of that quality which distinguishes a fine piece of furniture or a bit of rare jewelry—what we term the artistry of artizanny.

The character of work on which we specialize (fine country houses) has enabled us to gather together a remarkable group of masons, carpenters and cabinet workers who, under the guidance of our graduate engineers, are able to build into a home a subtle quality of elegance and individuality which money alone could not buy.

Our resources enable us to do all the work ourselves, thus eliminating the uncertainties, annoyances and increased cost resulting from sub-let contracts.

May we send an interesting portfolio showing notable examples of recently constructed Country Houses?

This Is the NEW Rose LOS ANGELES The Fairest Flower of CALIFORNIA



This new rose, originating in "The Land of Sunshine and Flowers," is an *American Rose for American Gardens*. It is surpassingly brilliant in color, beautiful in form, and exceedingly free in bloom.

The editor of the Annual says: "The plants you sent in March of your 'American-bred' rose 'Los Angeles,' have grown astonishingly, and the gorgeous flowers of sunshine and gold fairly glow with beauty, by daylight and night-light. I am delighted."

J. HORACE McFARLAND
Harrisburg, Penna., June 23, 1916.

New in Color—Flame pink, toned with coral, and shaded with translucent gold at base of petals.

Profuse in bloom—An unbroken succession of large, perfect flowers from early summer to late fall. From bud to bloom it is unsurpassed.

Strong in growth—Tall, vigorous canes, each one bearing a large number of superb flowers. Foliage mildew-proof.

We will send strong two-year plants to any part of the United States for \$2 each. Larger quantities at same rate.

These plants are cut back to 18 inches, and will bloom this year. Cultural directions with each plant.

HOWARD & SMITH, Rose Specialists
Olive and 9th Streets
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Sun Room and Garden

Indoors and Out

are made attractive through the judicious use of well-designed and carefully made

Architectural Faience

The Rookwood
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Cincinnati, U. S. A.



The Native Architecture of Bermuda

(Continued from page 60)

"St. John's Hill House," another dwelling erected about 1688 or 1690, is representative of the one floor type of house so prevalent in Bermuda. Like "Inwood" it started to be cruciform, but wandered off into various irregularities not shown in the picture. It is more reminiscent of Gothic influences than "Inwood"; witness the buttresses, the highly arched dripstones and the ball finial surmounting the peak of the gable. The great exterior chimney with its battered slope ascending by step-like gradations is thoroughly characteristic of old Bermuda houses and calls to mind some of the things one sees in the Cotswolds and in other parts of England in cottage architecture. The refined mouldings of the chimney-top are likewise thoroughly typical of Bermuda. The soft stone lends itself admirably to such treatment and in executing this detail the old workmen were but perpetuating conscientiously a craft tradition they had brought from England. It will be noticed that wall and roof at the gable ends join at a right angle without any barge, capping or eave projection,—an interesting bit of Gothic tradition.

Passing to "Water Lot," a house of slightly later date—it was built between 1708 and 1710—perhaps the first unwonted feature to catch the eye is the shaped gable end of the little transept-like wing on the side toward the road.

WHY THE DUTCH GABLES?

In 1708 Good Queen Anne was on the throne and Dutch influences were paramount in England. It may be that the fashion of shaping the gables is to be traced through an English medium to Holland. It is much more likely, however, that the Bermudian shaped gable originated in this way: The illustration clearly shows the overlapping layers of the stone roof tiles. Successive annual whitewashings and cement washings in course of time make an irregularly waved line at the gable end. The curved shaping is merely a device to make the gable end symmetrical.

The interior view of "Water Lot" shows the prevalent Bermuda "tray" ceiling carried up into the height of the roof—a sensible device for a warm climate and one that we might well adopt for summer houses.

The exterior view calls attention to the great importance attached to garden walls, gates and gate-posts, even when the house and lot are small. The walls of "Water Lot" are washed a soft grey. Greys, drabs and white are the prevailing wall washes, while many of the Georgian houses rejoice in a coat of buff or pinkish buff color.

"Waterville," built about 1720 or 1730, exhibits rather more traces of Queen Anne architectural influence in its hipped roof, its modified classic porch and the general plan, which is in the form of an E with the wings projecting toward the water front. Curiously enough, the finial knobs of an earlier date have been retained and set at the junctions of the ridgepoles.

The Georgian phase of Bermuda architecture is represented for us by "Bloomfield," a stately mansion with wings extending on each side in the manner of the old Maryland and Virginia houses, built about 1760 or 1765. When we say that "Bloomfield" is Georgian, one must remember that it is Georgian as susceptible of interpretation in Bermuda materials. Bermuda coral rock lends itself admirably to mouldings but, by reason of its softness and fragility, it is not a good medium for the execution of pillars, capitals and finely

detailed projections, consequently a great deal of Georgian ornamentation had to be modified and the elaborate features reserved for the doors. The fan light; the rustication above and at the sides of the arched door; the projecting moldings which take the place of pilasters or quoins; the hipped roof; above all, the general plan with its symmetrical central structure flanked by lower wings—all these features strongly mark Georgian relations, without calling upon the plentiful detail to establish the claim. The absence of a cornice will strike the reader as unusual. That, however, is one of the peculiarities of Bermudian Georgian. So far as the writer remembers, there is only one Georgian house in Bermuda that possesses a well-defined decorative cornice. The short eaves and large cornice carry an Italian suggestion. The E form of the main building marks an English plan tradition which few of our American Georgian houses have followed.

FOR AMERICAN ADAPTATION

So much for the sketch of the characteristic features of typical Bermudian houses. It now remains to be seen what application can be drawn from them for our own use.

The small houses of one floor, as "St. John's Hill House," "Water Lot" or "Waterville" offer suggestions that could readily be employed to advantage with small tract ground. Their scale is small, even where a lot is diminutive, and do not appear crowded. The dignified in their simplicity and more comely and architectural in character than the much overgrown bungalow of the States.

Because their scale is small, because they ramble along and to cling to the ground, they are agreeable on a small plot of land. The perky two-story structure that looks too big for its boot point of actual size and number of rooms, though they appear to be deceptive and usually contain quite as much space and as many rooms as the ordinary two-story house. In plan they are adaptable and can be made to suit any needs. Furthermore, they are cool in summer and may be warm in winter, certainly recommendations for a country house and particularly a house intended mainly for summer occupancy.

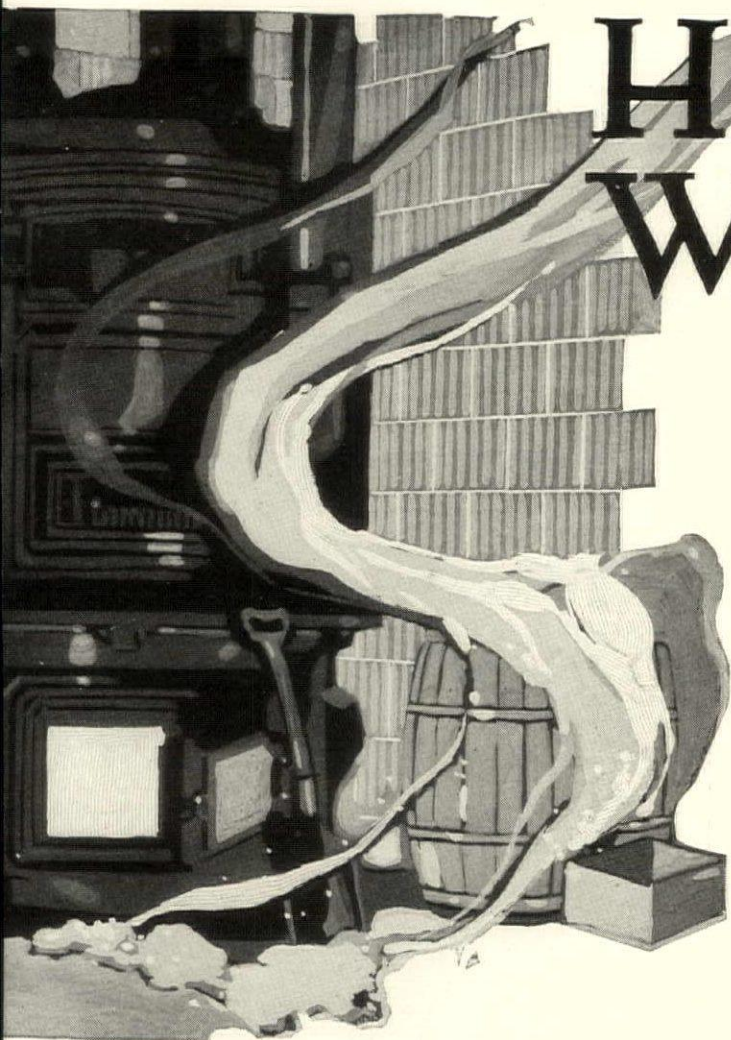
The tray ceiling is another feature worth favorable consideration.

Besides all these points there is a strong picturesque appeal. There is not ostentatious nor necessarily expensive of construction but there is a satisfying and full of dignity and distinction, qualities which the average bungalow, with its clumsy, ugly, rigid mission furniture, scarcely be said to possess.

Two factors in producing this interesting aspect are unquestionably the wall and gateway, factors we are too prone to overlook in connection with most of our small houses and we thereby detract from their finished appearance.

It is not, of course, to be understood that the direct reproduction of Bermuda houses is advisable. Such procedure would rarely be satisfactory. Their chief value lies in the suggestions they afford and in this respect they are largely rich.

Last of all, they afford a fresh, hopeful note of sane variety and a thoroughly livable and homelike mien. For those who must have porches, porches can easily be added without sacrificing harmony.



HIS WIFE WAS SICK

so the furnace man slammed the iron door and was off for home without noticing that the door had bounced open. The babies were asleep upstairs. Soon all the lights were out. A hot coal dropped. Then a little spurt of grey smoke spiraled from some papers on the floor. Later came a tiny tongue of flame which crawled away doubtfully—and went out. Then another—stronger. Suddenly there was a mass of flames—then the near-by barrels burst into a blaze. Like lightning the fire spread. It reached the walls—flared fiercely for a while—licked up greedily—faltered—died down—*went out*. The walls and floors were of

NATCO·HOLLOW·TILE

Next morning down came the man whose whole heart was wrapped up in the family which had slept unsuspecting over destruction. And when he saw that blackened cellar, he blessed the name of the architect who had advised fireproof Natco Hollow Tile.

Although Natco is the modern material used in many great skyscrapers, it has notable features which fit it exactly for all structures, even the least expensive. It is vermin proof, damp proof, fireproof. Cooler in summer—warmer in winter—thanks to its air blankets. It lends itself to beautiful construction—and it is safe—safe—safe.

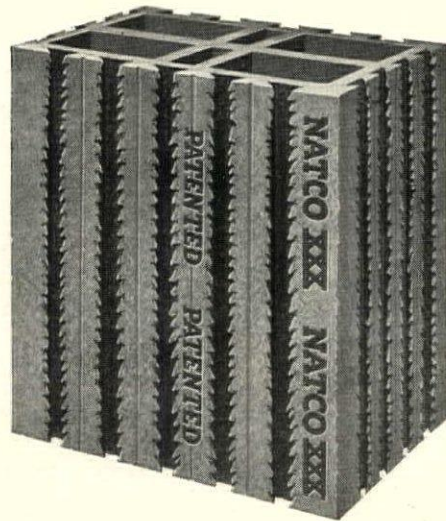
A Natco wall is built solid and strong of a single thickness of large, hollow tile, whose surfaces are scored on the outside to take a decorative stucco finish, and on the inside to hold wall plaster—permanently and well, without cracking. It costs less than brick or concrete, and a little more than flimsy and dangerous frame construction—but the additional expense is more than paid back in a few years by saving in upkeep and insurance.

Call on the Natco service for advice in building which will save you time and money. It is free to architects, engineers—and to you. The interesting 32-page book, "Fireproof Houses," will be sent on receipt of ten cents to cover postage. There is every reason for your building right—for protection and economy—when you build at all.

**NATIONAL FIREPROOFING
COMPANY**

490 Federal Street, Pittsburgh, Pa.

This is a Natco Hollow Tile, of the type used for residence wall construction. These big units mean quick and strong construction and everlasting safety against fire. Note the air cells which make the Natco wall temperature and damp proof, and the patented dovetail scoring on the surface for a strong mechanical bond with decorative outside stucco and inside plaster. No studding or lath is required. There is a Natco tile for every building purpose, from smallest residence to largest skyscraper. It is the most modern building material made.



MATERIAL THAT MADE THE SKYSCRAPER POSSIBLE



This home owes much of its distinctive charm to

an artistic blending on roof and side walls, of two beautiful, soft-toned and lasting colors. Such combinations are characteristic of *our exclusive factory process* of staining and preserving. Your home, too, can have an unusual beauty and individuality—if you use

“CREO-DIPT” STAINED SHINGLES

17 Grades 16, 18, 24-inch 30 colors

Both for artistic and protective value, this brand of shingles stands alone. The celebrated beauty of colors and proof against fading and the wear and tear of sun and storm are direct results of a painstaking and secret process of creosoting and staining.

“CREO-DIPT” Stained Shingles last twice as long because sawed only from live cedar—thoroughly seasoned and creosoted against

dry rot, worms and weather. They keep their color because stained deep into the fibre of the wood with best earth pigment colors ground in pure linseed oil. Cheapness of materials and hurry find no place in our factory process. “CREO-DIPT” Stained Shingles are not to be compared with “job-stained” or “patent” shingles—yet they cost you even less than staining on the job.

Our “Dixie White” Stain

on 24-inch shingles for side walls gives an effect more pleasing than wide clapboards. With green blinds and a “CREO-DIPT” moss green shingle roof of 16-inch or 18-inch shingles, a lasting color scheme is assured with a building cost that is attractive.

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Picturing 100 handsome “CREO-DIPT” Homes, and Samples of Colors on Wood. Names of Architect and Lumber Dealer Appreciated.

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“They come bundled ready-to-lay”

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1012 Oliver St., North Tonawanda, N. Y.

Send Your Book of “CREO-DIPT” Homes and Sample of Colors on Wood to

☐ Specially interested in 24-inch shingles.

Name

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City State

Old Scenic Papers in New Rooms

(Continued from page 56)

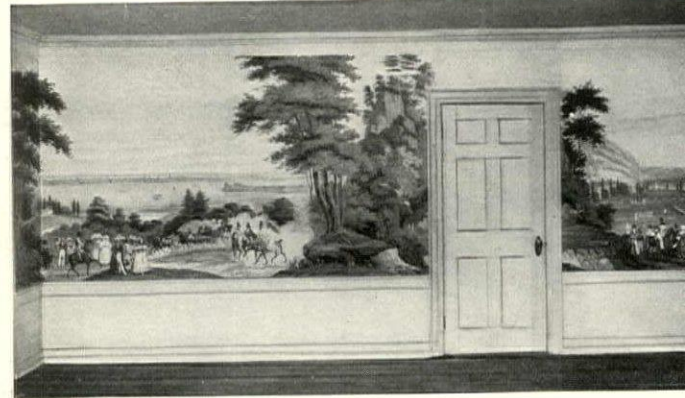
a decoration; the room should be sparsely furnished or furnished with only the necessary pieces.

Primarily that room is the dining-room. It is a place of occasional occupation; it is a room of not too great activity while it is being occupied, and it is the one room of the house that should contain only the necessary pieces of furniture required in serving and eating meals.

Since the paper is the thing in this instance, the wall space should not be broken save in the case of such

on page 56, was produced by of Paris, in the latter part of the 18th Century. Réveillon was the greatest manufacturers paper in his time and his appointed Fournisseurs de l'XVI. It was at their estate in the Faubourg St. Antoine French Revolution broke the firm has not existed these eight

“Scenic America” was produced in 1826 from drawings made by J. Milbert of Paris, who visited the city in 1824. Over 2,000 wood



“Scenic America”—this is a view of West Point—was produced from drawings made by J. Milbert of Paris in 1824. Over 2,000 wooden blocks were used in the printing. A new edition, made in 1912, is now out of print

architectural features as doors and windows. Side lighting fixtures should be discarded. Light may be had from torchères and on the dining and serving tables, from candles. Nor should the curtains be of prominent design, as they will detract from the interest in the paper.

In addition to the effect of activity given the room, the pictorial paper will add to its apparent size. The depth of the picture will convey the impression of distance. We may look up from our dinner to the Bay of Naples or the distant horizon of an English hunt—there will be constant diversion and life on all sides.

The manufacture of these old scenic papers has a history all its own. “The Hunt,” part of which is shown

were used in the printing edition made in 1912 met with great demand. One set had been in the residence of Mrs. Harry Whitney. This set, the reproduction obtainable, is on the market, since the factory of the & Company, in Alsace has been destroyed by the war and is at present used for a hospital.

In addition to these old scenic papers are several scenic American design and many which closely resemble the designs. In hanging the strips are provided to cover the wall left after the scene has been removed. In the older papers, the design is never repeated, with the result that a variety is their strong characteristic.

Color Schemes in Exterior Paint

(Continued from page 33)

one that will stay white, use oxide of zinc, or add a portion of it to the white lead. Where coal smoke and sulphur fumes prevail it is impossible to have a permanent white unless zinc white is used, this not being affected by sulphur, which anites with lead to form black sulphide of lead, discoloring the white. Where there is much factory smoke, white not being practicable, one may employ a French or pearl grey as a pleasing alternative. Or a light slate body with light grey trim, black sash, roof olive color, will give a very satisfying color combination. Other schemes are medium drab body, ivory white trim, and chocolate brown sash. Such colors are adapted to city and country or suburban residences.

While some houses seem to require an all white treatment, yet most houses will not show up to the best advantage when so treated. Colonial houses are sometimes painted all white, trim, body and all, but as a

white body will admit of a color of trim, it is better to use some one of these, such as grey, pale yellow, or a brown. If in time you wear the white body, an agreeable color may be made by painting it a very medium drab, ivory white trim, stone, with white trim.

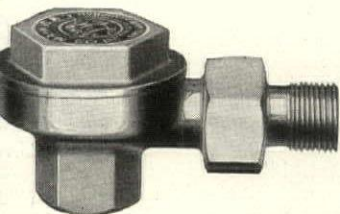
The Colonial style of house is never painted in dark colors as brown, red, etc. An English farmhouse looks best in almost any color of trim, the shutters and blinds in olive. The same may be said of the English frame house. The greens used for the blinds and trim are too dark.

THE SAFE COLOR

Those colors that are known as “safe” are red, yellow and brown, according to the structure. But the white

(Continued on page 34)

What was Good Enough for Your Father Will not Suffice for You.



Dunham Radiator Trap

GENERATION ago tin bathtubs were luxury. Today even the most modest are equipped with shining porcelain.

grandmothers boasted of their wood but only because they knew naught of stove and the electric cooker.

standards of living and of comfort have outed the old. The present-day world gets much—and, when all is said and done, gets it economically.

you—the luxury and comfort of whose would astound a past generation—untarily undergo the uncertainties and table hardships that are characteristic of method of domestic heating but the Dunham Vapor Heating System. In this particular, content with what sufficed your father.

who would squirm at the thought of a bathtub, who would scorn a coal range, in homes machine-work has largely supplanted hand-work

clacking, hissing, pounding radiators disturb your days and your nights the winter just as they did your father.

unreliable dampers harass you. They demand your constant attention, cause you trip up to the cellar. So, too, your father was embarrassed.

you rise early of a winter morning in a really an unheated room, or else you are unrefreshed. For the night long you've inhaled stale, vitiated air. In this you have advanced beyond your father's standard.

all this hardship!—all this discomfort is entirely unnecessary! Has been for years since the advent of the Dunham Vapor Heating System.

the Dunham Vapor Heating System is available to every home in which it is installed. It affords abundant comfort, an unprecedented convenience, and fuel economy.

where there is Dunham Heating, radiators do not knock or hiss, for the Dunham Radiator Trap (a device exclusive to the Dunham Vapor Heating System) forces all the air and water from out of the radiator, but it retains every atom of the

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Fill in on dotted lines and sign.

I intend to build a residence of.....rooms.
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Dunham Inlet Valve

stooping to turn the heat on or off. One single turn suffices to admit a full volume of heat-giving vapor. There is no wrist-tiring, back-racking twisting.

And the Dunham Vapor Heating System permits of perfect heat control. Damper doors are mechanically opened and shut—thus the temperature of each room in the home is automatically kept at one of two predetermined temperatures.

There is comfort in going to bed cozy warm, with the certainty of rising at any previously decided hour in equal comfort. And knowing, positively, that all during the long hours of the night, unwatched, the heat of the fire has mechanically been tempered, and so the temperature has been automatically lowered.

Dunham Heating assures positive pressure control, with absolutely no attention after the controlling device has been set.

A world of winter comfort awaits you who install a Dunham Vapor Heating System—a comfort that is in keeping with the times—that is yours by right.

Dunham Heating can be applied with equal success to homes in the building and to homes already built. A steamfitter can Dunhamize your old-fashioned hot-water or steam heating equipment.

A Dunham Vapor Heating System is not cheap—neither is it costly. But it represents the utmost possible in material value. It will render a service far in excess of its actual cost.

Let us figure with you personally—show you the way to greater comfort and to fuel economy.

C. A. DUNHAM COMPANY, Marshalltown, Iowa

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Ashland Pump and Hay Tool Works

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FOR
THE
HOME



Color Schemes in Exterior Paint

(Continued from page 64)

country house will always appear most attractive garbed in white, showing in charming glimpses from a distance through its environment of trees and shrubbery. It also affords a pleasing picture when the leaves have fallen, for the bare boughs will tend to soften the wintry aspect.

There is a style of house which we may properly designate as nondescript, or ugly, and for such the greys and browns are suitable, only observing to have the greys on the yellow shades, rather than on the cold blues.

Very few greens are suitable for the walls of houses of any kind, though an artist has suggested terre verte with white trim, with a touch of yellow, as a pleasing combination. Slatey greens do very well, however, but in any case where there is much shrubbery or green leafage green paint should be used sparingly. The best plan is to use such colors as will agree best with the natural setting.

A low posted cottage looks attractive with a white body and trim, the porch floor a mossy green, the roof stained olive color, and the brick foundations and chimneys red. A good alternative scheme would be a white body with copper red roof, giving a crisp and attractive color effect. A small house may be painted with the lower story chocolate and the upper part a lighter shade of the same color, with the brickwork red; trim white, sash deep maroon, roof stained brown, and porch floor and steps a deep dull yellow. For the body of a simple house a rather deep yellow may be used, with white trim, black sash, a soft harmonizing green for the gables, moss green roof, and red chimneys. This color scheme looks well with a background of shade trees and shrubbery.

An attractive color scheme shows a green shingled effect with white trim throughout; if siding is used, lay the chimneys in cream bricks. Stain the roof a golden brown, paint gables and body tan, bordering on the chocolate, make the sash a deep brown, porch floors dust color, while the brick foundation may be made to match the body color.

Here are a dozen color combinations from which to pick a scheme that will suit your particular style of house, perhaps. The colors are ar-

ranged for body, trim and given. The house should be to fit into the place it occupies, house, shrubbery and all shades perfectly appointed pictures must take into account its architecture, the presence of trees and shrubbery, the between it and neighboring and the coloring of the landscape.

1. Pearl grey, pure white
2. Cream, light brown, dark green.
3. Ivory white, pure white
4. Pure white, dark bottom black.
5. Medium drab, ivory maroon.
6. Chocolate brown, pure white.
7. French grey, pure white
8. Colonial yellow, pure white.
9. Bronze grey, pure white
10. Fawn, pure white, maroon.
11. Stone color, ivory white late brown.
12. Slate, pure white, maroon.

Here is another useful color schemes.

Colonial or formal house white, yellow or grey; trim white, roof, natural wood shingles, blinds, moss green, bronze medium chrome green, chrome green.

Picturesque or irregular red; trim, red; sash, white natural wood shingles; blinds green; or, body brown, trim white, roof moss green, and medium chrome green.

Mansard roof. Body, grey; trim, same; blinds, green usually slate.

Small cottages. Body, red if not much of it, white; natural wood. Never use the slate is blue; make blinds green tone.

Upper and lower stories Lower story body red, upper grey; trim in either case to colored; sash, white; roof wood shingles; blinds, dark

Cement and stucco. Body yellow or grey; trim, brown white and yellow body; roof all three cases; blinds for schemes green of medium shade for third case a pale blue-grey

What Is Good Taste?

(Continued from page 31)

will be comical in your rimless, inconspicuous glasses.

No doubt fashion dictates taste, to some extent, as well as its own acceptance, but the thing goes deeper. We not only feign to like what fashion sends us, we actually do like it (for the time being) and we like it because of its newness. This year's Derby hat—oh, incomparable! But how we should shudder, this year, could we see the Derby hat that is even now designed for next year! It presupposes a reaction, and the hour for reaction has not yet struck.

But, dear me, are there not styles odious in and of themselves? Can we not say, for example, that it is bad taste to mix two arts, or to mix two types of design, or to violate known "principles of color-harmony," or to indulge in sheer humbug? Paint a statue at your peril. Never combine Gothic and Renaissance. Die in your tracks rather than put crimson next vermilion. Never, if you value your reputation, simulate one material with another. But the

Greeks painted their statues Étienne du Mont is superb both Gothic and Renaissance Angelico's best altar-pieces, robed angels consort amid vermilion-robed angels. As bug, it had its day of glory, since, when, according to the formula then prevalent, or say, "Twenty horse-tails in mattress, twenty mattresses in head of hair, twenty heads make one girl." We now see or think we do, that all sham or strouk. When we observe a built of wood to imitate stone laugh. But what was classical tecture but the knack of er marble an imitation of wood wooden temple came first classic architects then copied marble. That row of pret along the cornice imitates of wooden beams. Through structure, humbug reigns.

Well, well! Shall we clude, then, that there is (Continued on page 6)



Residence Reginald H. Morris, Esq., Villa Nova, Pa. Oliver Randolph Parry, Architect, Philadelphia, Pa.

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Here's a parallel: A woman is making jelly. Infinite care is taken in its preparation. At last, steaming, it is poured into the sparkling jelly glasses. There they stand to cool, jar after jar, clear as crystal. It has turned out right and she is pleased. Will she put it away as it is, exposed to dust and dirt?

No, indeed! Each jar is *first* carefully covered with paraffin. Absolutely protected. Then she *knows* it will be just as clear and clean months from now.

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Bay State Coating is made in white and a variety of tints. It will rejuvenate the oldest walls and give back to your house its original newness.

But don't wait till your walls are old—protect them now.

Remember, even jelly is protected the day it is made. If you let us know what tint you prefer, we'll send you a sample; then you'll know how it works. Our interesting Booklet No. 2 will also be gladly sent if you'll give us your address.

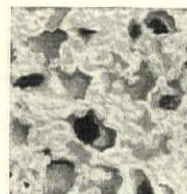
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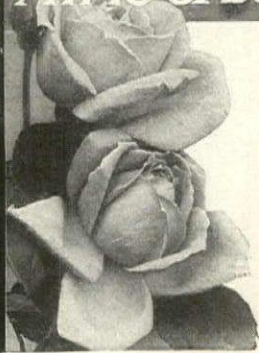


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These Roses, embrace a wide range of color. They will give excellent results anywhere and are offered because of their high quality.

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Fisher Holmes. Rich crimson, shaded scarlet; large, full and of good form.

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Mrs. John Laing. One of the best. Soft pink flowers; large, perfect form, exceedingly fragrant.

Mrs. R. G. Sharman-Crawford. Clear rosy pink, outer petals pale flesh.

Paul Neyron. An enormous flower; bright shining pink.

Prince Camille De Rohan. Deep, velvety crimson-maroon.

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Dormant plants to be shipped before April 25.

Twelve plants (one of each) delivered east of the Mississippi River, for \$4.50

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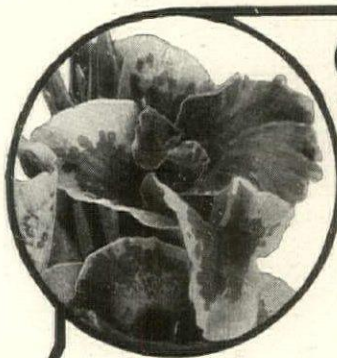
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Painesville, Ohio

What Is Good Taste?

(Continued from page 68)

fixed, nothing static, in this realm of taste? Just so. Hoop-skirts were beautiful once. They may be beautiful again. And whenever a critic announces that he has discovered the "principles of good taste," it is time to call his carriage. Yet we are not turning critics out of doors wholesale. We set up as critics ourselves, most of us. Even the Philistines who "don't know anything about art," know "what they like," and there lurks in the average mind a suspicion that certain sensitive souls, with learning to back them, will go wrong less intuitively than the mere ignoramus. Why?

I think it is because a good critic not only trains his sensibilities but, with his knowledge of tradition, is in a fair way to guess which novelties will please for a somewhat considerable length of time and which will not. In a fair way, I say. Further than that, I decline to go; for the critic, like the rest of us, feels the influences of the period he lives in.

There were critics in old Rome not one of them saw beauty mountain. In fact, Petrarch was the first man ever to climb a mountain for the view. So I am of the opinion that critics should not be too sure of themselves or too abusive of the Tread lightly on the erring. Critics killed Keats. Today we worshipped, and where are we? Recently, a well known New York magazine recommended several poetic triumphs in the line of home decorations. All had been excellent three years previously at the Museum of Bad Taste.

You see, now, what our discussion has led to. A meekness of soul and a murkiness of mind. I don't deny it. I spoiled our vacation badly! However, I have since written my apologies to the critic for precipitating the affliction and received his reply. "Pray don't be alarmed, my account," says he. "Far from regretting our pow-wow, I am glad. It drove me to drink."



Irving J. Gill, Architect

In developing a style suitable for the necessary fireproof material the architect elected to adopt a Spanish type native to California. This is the front view of the Scripps residence on page 33

Constructing the Unburnable House

(Continued from page 33)

bronze and copper, and give to the feet none of the discomfort that earns for the average concrete floor in public buildings the anathema of all who live on them. This is only a beginning, but it sets the imagination at work.

The introduction of tile, enameled iron, and the various unburnable compositions forming that vast fraternity of "lites" and "sites," into bathrooms and kitchens in the cause of sanitation has proved an opening wedge for their wider use throughout the house. When women come to realize that the unburnable house is also the sanitary house, easier to keep clean, simpler to manage, more comfortable from many angles, a tremendous pressure will be brought to bear in its favor.

IS THE HOUSE LIVABLE?

Not long since, I was describing to a young woman whom I met by chance, those California houses with the concrete floors and other features that make them perhaps more nearly unburnable than any other

houses in the country. I told her of windows and doors without frames, sills, jambs, stops or of hard plaster walls that no baseboard to hide their meeting the cement floors as the unforgiving meeting of crumbly plaster and floors has so long been hidden by plaster so hard that it needs no rail to protect it from the furniture hard enough to support people without long unsightly wires sagging from a high picture molding. She was interested, but her comment was:

"It doesn't sound homelike."

The client's fear of departing precedent and convention architects afraid to suggest changes, and that in turn terrifies makers of materials with the thought that we remain criminally backward with being cheap imitators of other ages and peoples. The effect of this course is most pronounced in the west where we have a sort of hodge-podge that has aptly dubbed "ragtime architecture."

A natural consideration on the part of the architect is the

(Continued on page 70)

FAIR LIST PRICES

FAIR TREATMENT

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Stand the Knife Test

BEFORE you, its thick tough Goodrich Black Safety Tread slashed back, its sinewy, two-ply, rubber-saturated cable-cord body laid bare, stands a Silvertown Cord Tire.

Before you stands the whole story of why tires wear, and tires wear out.

For, contrary to common belief, tires wear out **INSIDE**—not *outside*—from internal frictional heat, rubbed up between the plies of the tire.

Each extra ply means extra inside heat—extra wearing out of the tire

Were you to put the knife test to *all* tires you would find three types of bodies

Cotton fabric, swathed in five to seven plies.

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Cable-cord, the unique, patent-protected, cross-wrapped, *two-ply* structure, found **ONLY** in Silvertown, the original cord tire.

Mark well the sturdy size of Silvertown's cable-cords, and that they are *cross-wrapped* into *two plies* and *but two*. Obviously Silvertown with but two plies must outlast *many-ply* tires with their *multiplied* inside heat.

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Know Silvertowns by their graceful *extra-size*, and their **RED DOUBLE DIAMONDS**.

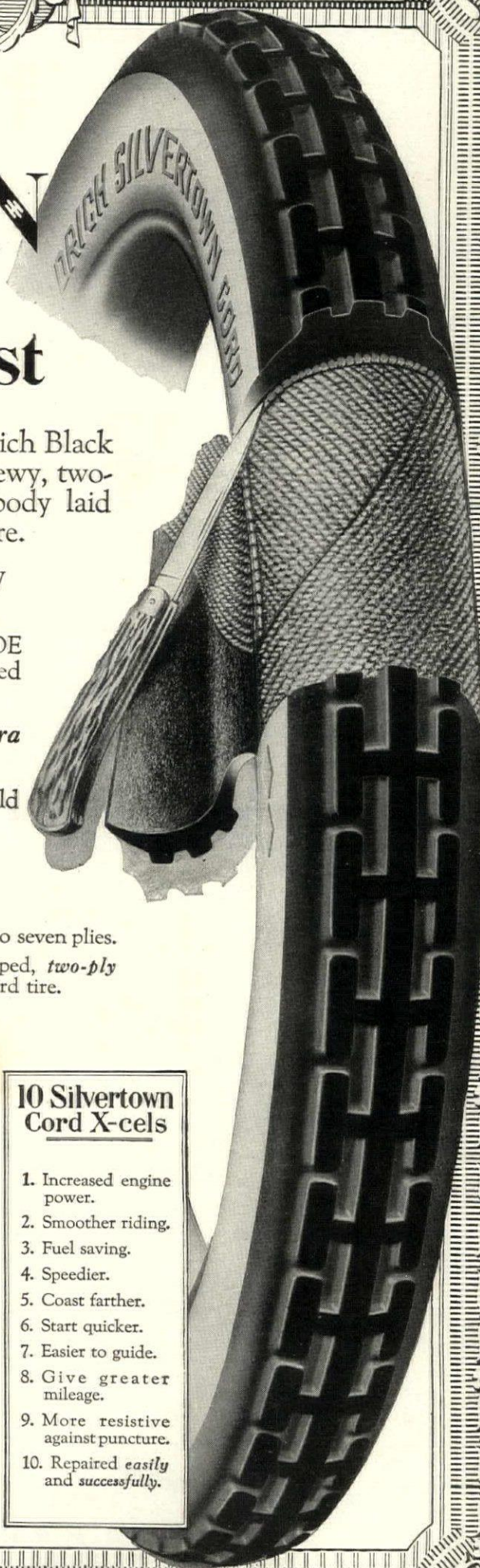
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Constructing the Unburnable House

(Continued from page 68)

of the average builder is the cost.

It is never fair to compare mere costs without consideration of other qualities. To compare the cost of a piece of calico and a piece of leather, or of denim overalls and a broadcloth suit means nothing.

Metal studs and joists and frames, concrete beams and composition lath and hollow tile cost more than wood. Cement plaster costs more than the old-fashioned mixture of cement and sand. It costs more to drill holes in cement and other hard materials for plumbing and electric fixtures than to drive nails and screw screws into wood. A cement floor properly laid and finely finished costs as much as a polished wood floor. But when we stop to think that work well done in unburnable, non-rotting materials will last not only the builder's lifetime, but that of his children and their children, the initial cost has a different meaning.

The present high cost of an unburnable house is partly due to the fact that this type of building is not standardized. The exceptional thing always costs more than the usual, both for material and labor. The pioneer must pay for the privilege of pioneering. But let the demand for lasting materials increase until they are the usual thing, letting wood and its flimsy kindred be the exceptional, and the relative cost will actually be reversed.

The unburnable house does away with fire insurance and reduces the cost of upkeep to the vanishing point. The use of lasting materials will make us stop and think a bit before we build, and there will be fewer changes in styles of houses and house decorating and furnishing, which have become almost as frequent as changes in hats and hair-dress.

CLIMATE AND STYLE

Coming to the last consideration: Is the unburnable house adaptable to any style of architecture and all climates? To all climates, yes. To any style of architecture, emphatically NO.

It has been amply proved that the various clay products and concretes, properly used, form walls that keep out heat and cold alike. The frame

house resists neither. The climatic bar to the unburnable

But it demands a style of individual though not necessarily universal. Why try to express thoughts in old terms? Ten years ago the dictionary had enough in it to say all we knew. It became inadequate with the advent of automobiles and wireless telegraphy and submarines and airplanes and to say nothing of Christian science and moving pictures and cubism.

Those half-and-half houses have more or less of concrete, hollow tile walls, more or less of proof roofs, and more or less of inside, which are commonly fireproof to differentiate them from their frame neighbors, have more or less close to old architectural styles.

But here and there fearless reformers are at work. I know one in California and one in New York. One an architect with a mission, the other a millionaire with a Doubtless there are others. Two have cast wood aside in apology or regret, together believing that the last word in architecture was said somewhere 5000 B. C. and 1500 A. D., so in Europe or Asia or Africa.

The architect has evolved a distinct style by allowing the object to express the absolute simplicity of the revolution without all-doubting Thomases to detract notwithstanding, people who live in these houses find them like. They are quite content with their woodless wall surfaces, frameless doors and window polished cement floors. A teacher asked that her house be proof as well as fireproof. She has cut down her furnishing to a minimum she could not have tolerated in an ordinary home. A wealthy social leader was unashamed of uncurtained windows for a year in her \$40,000 house. She then chose a very simple scheme. Some have hesitated to construct severe outer walls with the called for in the architect's not written, specifications. It shows sheer pleasure in the creation from flimsy construction to tawdry decoration.

Old-Time Valentines for the Modern Collector

(Continued from page 25)

Many of Them Never Before Published, Suitable For Females In Every Station of Life." Very complete indeed is this vade-mecum, since it outlines the sort of a valentine that it would be suitable for a dressmaker to copy and bestow. One cannot refrain from quoting its elegancies:

From a Dress-Maker

A dress-maker sends you this, And hopes you'll take it not amiss, Tho' hard at work, to tell the truth, I think of thee, thou dearest youth; O, do not then my love decline, But be my wish'd-for Valentine, Be constant, kind, and I will prove A pattern of virtuous love.

Now in case the dressmaker's knight proved surly, unappreciative or remiss, this same little valentine recipe-book held forth to solace the seamstress these crushing, confusion-heaping stanzas:

To a Vain Gentleman

Your manners truly are beguiling,

You captivate therewith,— I guess why you're always snoring 'Tis to show your pretty teeth.

How many by your charms are won, ten, For you these verses show; By whom, tho' are these verses won, ten? From thy dear self they flow.

I know you'll boast how many I have sent you Valentines; Remember, while you thus upbraid, To show your friends these

These old Valentine Writers were as well worth collecting as the valentines and one may find them occasionally in the catalogs of books at auction.

The colored frontispieces of the Valentine Writers are interesting. Very likely they are the issue of printed and

(Continued on page 26)



Special Phlox Offer: *Best standard varieties, our selection, strong field-grown plants, \$1.00 per dozen. \$7.00 per 100. Newest varieties including Elizabeth Campbell, 20 cts. each; \$2.00 per dozen.*

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Best Bulbs in Season, Select Seeds of All Kinds

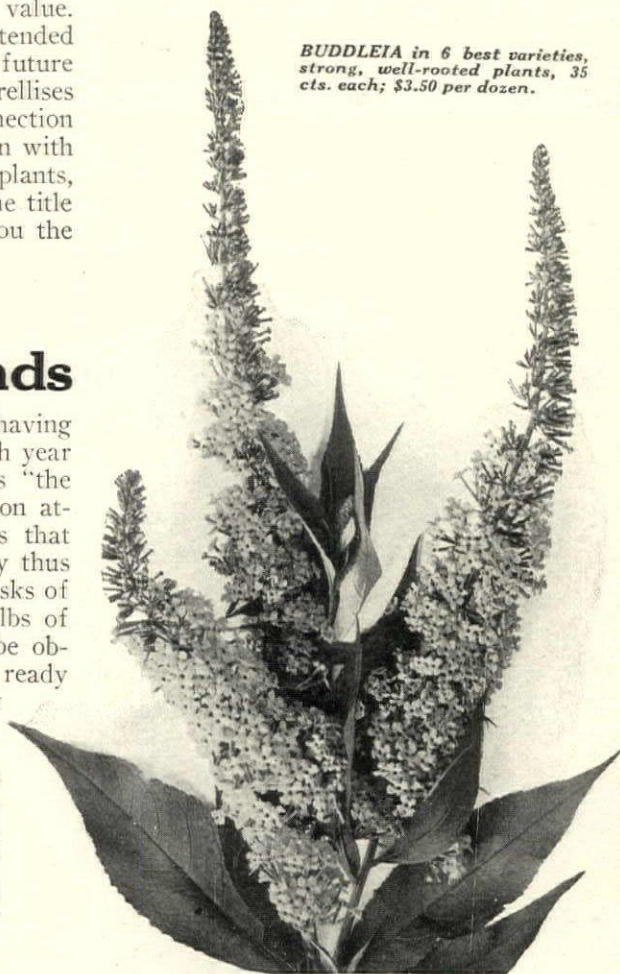
About Our Catalogues

We publish four—two featuring Nursery Stock, one for Bulbs and one for Seeds. All are free and are ready for mailing at the logical time of the year. Every reader of House & Garden needs all four to help solve gardening problems. Why not write your name on a post card, say "put my name on your mailing list" and make sure of repeated timely visitors from Elliott's? Yours for prompt action.

Years ago we inaugurated the system of having a personal representative visit Holland each year early in July to select for our customers "the World's Best" in Bulbs. The only condition attached to our exceptionally low prices is that orders reach us before our man sails. By thus importing bulbs to order, and eliminating risks of loss through over-stocking, we can sell bulbs of the highest grade for less than they can be obtained elsewhere. Our bulb catalogue is ready for mailing about April first. May we book your name for your copy?

We also are prepared to supply all that is best in Vegetable and Flower Seeds. The best varieties only, for private gardens, in strains of absolute merit, await your order at Elliott's. A catalogue of this department is now ready for mailing. Please write for it TO-DAY.

BUDDLEIA in 6 best varieties, strong, well-rooted plants, 35 cts. each; \$3.50 per dozen.



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For 25c we will mail one regular 10-cent packet (40 to 50 seeds) each of

CHERUB, rich cream edged bright rose; KING WHITE, the finest pure white; MARGARET ATLEE, best cream pink; ROSABELLE, a large deep rose; WEDGWOOD, a lovely light blue. Also one large packet (90 to 100 seeds) of the BURPEE BLEND OF SUPERB SPENCERS FOR 1917. The finest mixture of Spencers ever offered.

Six Standard Spencers

For 25c we will mail one regular 10-cent packet each of the following: DAINTY SPENCER, pure white, edged with pink; FLORENCE NIGHTINGALE, charming shade of lavender; IRISH BELLE, lovely shade of rich lilac; MRS. CUTHBERTSON, finest pink and white bicolor; MRS. TOWNSEND, white edged and flushed blue; STIRLING STENT, bright salmon, orange self.

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W. ATLEE BURPEE & CO.

Burpee Buildings

Philadelphia



Old-Time Valentines for the Modern Collector

(Continued from page 70)

valentines. The demand for these has always been tremendous though of late years the hideous "comic" valentine which two decades ago seemed enthroned in supreme insolence, has, happily for the record of progress, nearly disappeared from civilized communities and from the windows of the higher-class shops. Many a sensitive heart have these atrocities wounded, many a cruel "jest" have they perpetrated. There were, however, many "comics" of the early Victorian period that good-naturedly enough burlesqued the fashions and foibles of the times, and the collector of old valentines will be glad to add any such examples to his collection of valentines as those gathered by Mr. Frank House Baer, of Cleveland, to whom the writer is indebted for many courtesies in forming his own collection. It may be of interest to note, in passing, that Mr. Baer's collection is probably the most extensive in the world. The comic valentine writers have been at their happiest in burlesquing fashions contemporary with their own day. These "comics" run back to 1820.

FRENCH AND GERMAN VALENTINES

Valentines have been as popular in France as in England. Back in the days of the First Empire the famous stationers of the time sold embossed and scented letter sheets on which the love-smitten might celebrate their passion. A little later cupids and other decorative designs found their way into favor on the valentine sheets. A. Leleux of Calais was one of the foremost stationers in the field with such decorated papers of special occasion.

Of course, the home-made valentine preceded the printed, engraved one. Perhaps it was merely written, or written and decorated. Certain German 18th Century calligraphers produced marvellous feats in penmanship, excursions that would seem to make Spencerian attempts pale before their scrolled doves, cupids and altars of Hymen. How the sharpened quills

of a dulled goose could ever produced such intricacies is a wonder for the antiquarian's wonder and fortunate, indeed, will the valentine collector who comes one of these early scroll-decorated love missives. One of the most beautiful valentines in the writer's collection comes within the class of the made valentines done in watercolor. This particular one is on an old post water-marked 18th century paper, 7" by 9" in size. Two hearts pierced by arrows rest on a tree, wreaths, roses, a flaming torch and other touches are not without display the painter's ingenuity. So his dear valentine may be mistaken as to the identity of the sender, he has written in tiny letters in the right-hand corner: "I have sent it." How her heart must have thrilled—if James were at all young man and to her fancy she read thus that "James must have sent it." Of course, she would know that "James sent it" as well. The valentine is a number—though not of home-made American valentines of the latter part of the 18th century. To come across such as these of course, bring joy to the collector's heart.

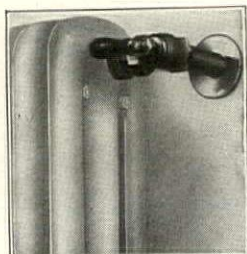
LACE PAPER GLORY

About 1830 and following the introduction of embossed valentines came the more elaborate, and with the introduction of lace paper, valentines reached their heyday of elegance. Then as color printing processes advanced, designs supplied by some of the foremost artists of the day. Kate Green Walter Crane designed some beautiful valentines, examples which every valentine collector seeks to possess. Well-known too, were called on by valentines for verses, all of which the literary quality of these missives of Cupid to an exalted St. Valentine's Day always will hold an ardent the affections of artist and v

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Branches in 52 cities

Weatherproof Walls for the Timber House

(Continued from page 55)

while an opposite tendency finally results in an outward bulging of the board thus affected. Again, the uniform wedge shape of these clapboards is another point against them. For, in applying them to the wall, they neither lie flat against it, nor on one another. Great care must be exercised in laying them, or there will be imminent danger of their being split by hard-driven nails.

In the modern "rebated" clapboard illustrated at "B" in Sketch 2, these faults of the old style are eliminated. A notch is cut in the lower edge of the board so that it fits over, and holds firmly in place, the upper edge of the adjoining board. Therefore, only one row of nails—near the thick end—is necessary to hold each board securely to the wall, and they are free to contract or expand. Again, rebated clapboards lie flat against the wall, thereby escaping any danger of being split during the nail-driving.

In the same sketch at "D" is shown another form of rebated siding, often termed "channel boarding," because of the furrowed appearance of the finished wall surface. The boards are applied in the same manner as rebated clapboards. In fact, the only difference between the two is that the

clapboards are wedge shaped section, while those boards are tical-sided.

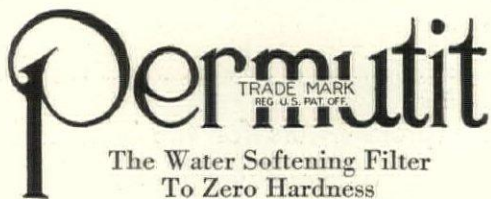
Board-and-batten siding—because the joints between boards are covered by mere other boards over them—should be applied horizontally for a protected joints between the and the lower under-lapping the boards. This construction invites the entrance of water of repelling it. However, ward effect of horizontal battens is decidedly pleasing larly so when they are m together at the corners of the so as to reveal the outstan tens in sharp relief. But this effect, and yet adhere to ciples of weather-excluding tion, it becomes necessary to cross-section form of the si gether, so that structurally longer board-and-batten at simply a combination o moulded to partake of that appearance. This combinat picted at "E" in Sketch 2.

Where a uniform smooth surface is desired, the siding

(Continued on page 56)

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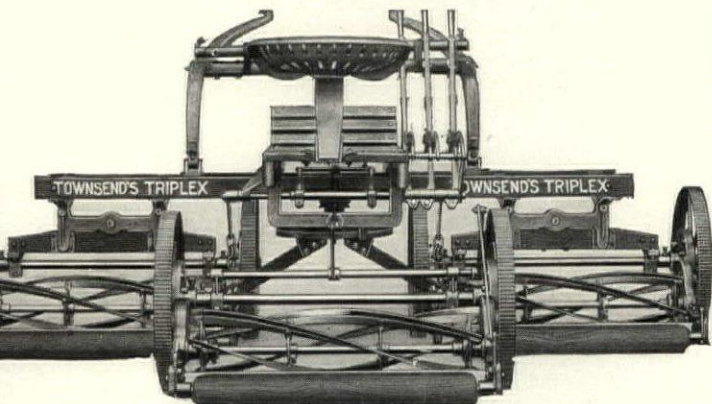
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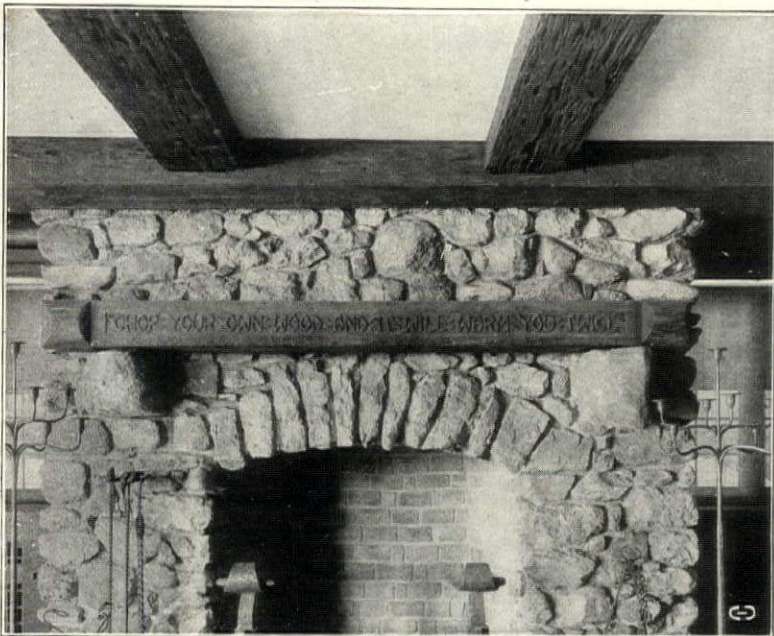
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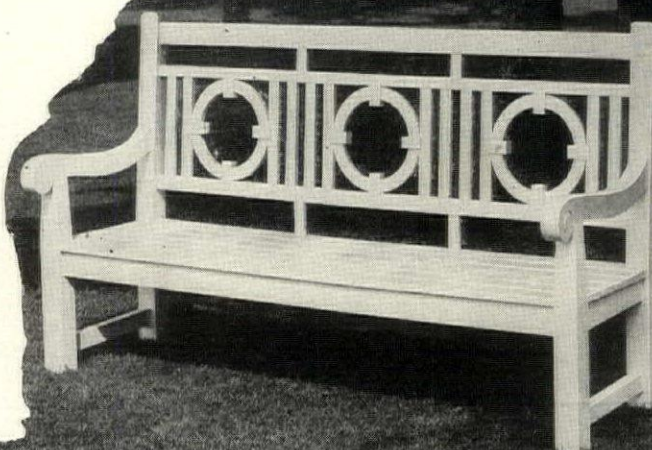
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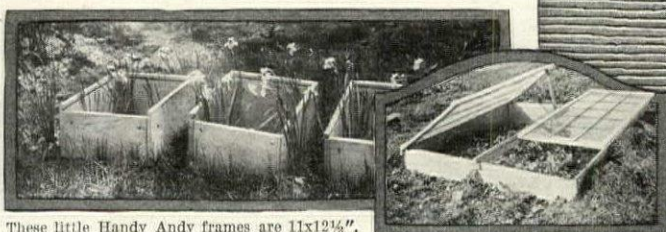
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Mathews GARDEN-CRAFT

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This new booklet No. 218 tells you exactly how you can, with surprisingly little trouble, have a winter garden under glass. One from which you can be having vegetables and flowers, weeks before seeds are even planted outside.

It shows you how to get a running start on your outdoor flower and vegetable garden; and how to boost it busily after it is started.

Dame Spring comes late nowadays. The use of frames is the only way to defeat her exasperating laggingness. They turn garden uncertainties into certainties.

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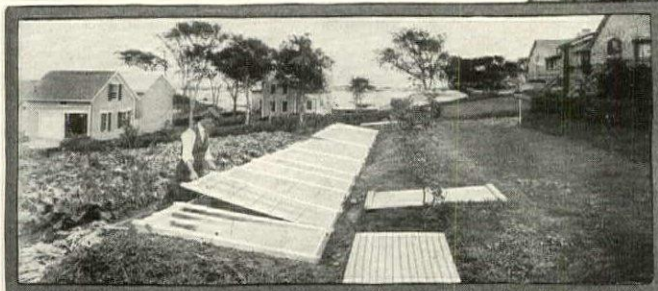
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With a row such as this, it's like having a goodly sized greenhouse. Junior Sash 34"x38 1/2" cost \$2.42 apiece. Standard Sash 3'x6' cost \$4.24 apiece. Double Light 3'x6' cost \$5.45 apiece. Prices on different length of frames given in The Booklet.



Wood in some form is the only exterior treatment which would tie this bungalow to its site and give it its definitely homelike character. Horizontal clapboards instead of stained shingles might have been used.

Weatherproof Walls for the Timber House

(Continued from page 72)

should be formed and applied as indicated at "F" in the same sketch. This is known as matched or tongue-and-grooved siding.

The boards should always be laid with the tongue up, so as to avoid the possibility of water lodging in the joints if the latter become wider due to shrinkage of the boards. This shrinkage is bound to occur. The wider the boards, the greater the shrinkage in each and the wider will become the joint between them. So, the best that can be done is to distribute this inevitable shrinkage over a great number of joints. In other words, very narrow boards should be used. In no case should the boards exceed 4" in width, and it is preferable that they be even narrower. In all cases, both edges of the boards should be painted with lead-and-oil before the siding is applied.

VERTICAL BOARDING

The forms of wooden siding designated as vertical boarding are illustrated in Sketch 3. At "A" is shown the common board-and-batten siding. The boards should be set not more than 1/2" apart and, if they do not exceed 8" in width, be held in place by but one row of nails. Thus the boards themselves require no nailing at all. If the boards are in excess of 8" wide, they should be further secured by a single row of nails down their centers to avoid warping, but no nails should penetrate them elsewhere. The battens should be only wide enough to avoid the danger of the joints becoming uncovered due to the shrinkage, and consequent lessening in width, of both boards

and battens as the sun affects them. Glance again at Sketch 3. A is shown an uncommon but improved form of vertical board-and-batten siding; improved because the boards are lapped, one over the other, and the battens are held in place beneath the other type. But, obviously, it is more weather-tight. In the boards are penetrated and held at one edge, by the same nail which holds the battens in place.

Quarter-sawn lumber possesses many well-known advantages over the ordinary variety that it is less here to catalog them. Where cost is not a limiting factor, it would be folly not to use quarter-sawn lumber for all exterior work—for to quote an opportune expression—"it stays put."

Redwood and cypress are the woods best suited for use as vertical boarding. Both of them are especially durable in damp situations, and both are remarkably straight of grain and free from knots. They are also less susceptible to warping, shrinking, swelling than the remaining woods. Redwood possesses a further characteristic that is peculiar to no other kind: it has a truly wonderful degree of fire-resistance and will catch only under conditions that rapidly reduce other woods to ashes.

Other than redwood or cypress, the next preferable woods for exterior finish are cedar—either white cedar or the red cedar of the West. Of pine, the softer variety is the better for use as siding. The so-called "hard pine" is apt to be split in nailing, because of its brittleness.

Celebrating the Downfall of Golden Oak

(Continued from page 21)

selves may do either in the direction of reproducing the models they have left us or in the direction of adapting them to our immediate requirements.

To begin with the nearest past that can furnish us with worthy precedents, we may look at the records of good carving left us by our Colonial forefathers who apparently knew much better what to do with the materials at their command than did some of the generations that succeeded them. Some of the fine 18th Century interior carving rivalled in beauty of design and finish of execution the work produced in England by the school of wood carvers who took their cue from Grinling Gibbon, Cibber and their immediate followers. A part, indeed, of this decorative woodwork in our old American houses was brought across the water from England, but a much larger portion of it—in fact, almost all of it—was the work of our own local

artisans, and jealousy for the reputation of our Colonial craftsmen prompts us to point out that handiwork, in most cases, was respect inferior to the performance of their British cousins. In this connection, it is worth remembering that the ships' figure-heads were by William Rush, one 18th Century American wood carver, when so British ports elicited such admiration that he was on more than one occasion entrusted with carving missions from England.

The earliest American work in the architectural detail of the part of the 18th Century, was robust and vigorous proportion is not to be found in any abundance before about 1740. In that time the amenities of interior woodwork consisted mainly of considered mouldings and nicely portioned panels. Nevertheless,

(Continued on page 76)

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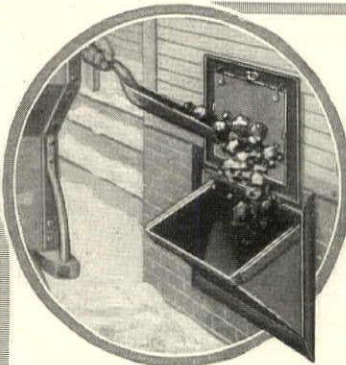
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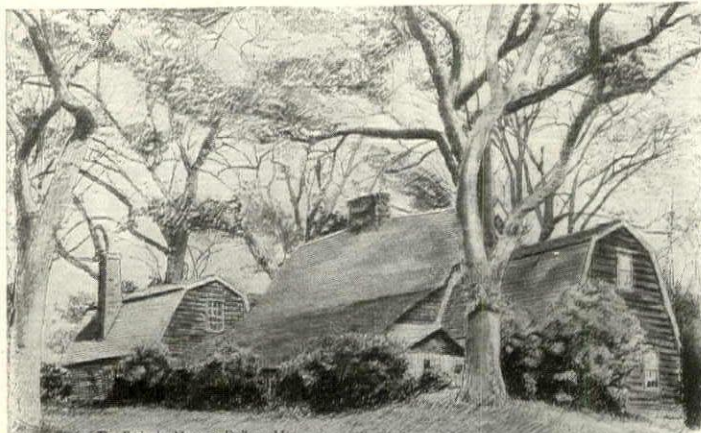
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Celebrating the Downfall of Golden Oak

(Continued from page 74)

do occasionally meet with a buxom egg and dart moulding, a determined looking rosette or an emphatic acanthus leaf. All of these devices were well wrought but there was a certain rotundity and vigour of line about them that are absent in the more attenuated renderings of the latter part of the century. Their round and positive character merely indicated the current conception of line that also made possible the delightfully chubby contemporary cherubs.

From 1740 or 1745 onward there is greater variety and quantity of carved ornament. Acanthus leaves, rosettes, flowing conventional foliage, urns, fretwork, cockle shells, masques, pineapples, swags and drops of drapery or laurel, wreaths of fruit and flowers, and various other motifs appeared with steadily increasing frequency. For excellent instances of this phase of interior wood carving in America, the reader may be referred to the ball room and stairway of the Lee house in Marblehead, Massachusetts; the State House, Whitby Hall and Mount Pleasant in Philadelphia; the staircase of Tuckahoe in Virginia or some of the old houses in Annapolis. In this period, too, heraldic carving was practised to some degree.

In the latter part of the century when the spirit of Adam refinement had taken a firm hold upon popular taste, we find more delicate and attenuated renderings, less vigorous relief, a tendency to smaller scale and finer detail and a greater variety of decorative motifs as well as greater flexibility in making use of them. There were the customary urns and arabesques, the swags and drops, the vases and paterae, the spandrel fans and sundry others that one always associates with the elegance and polish of the age of the Brothers Adam. The Adam type met with high favor and found abundant expression in America at the hands of architects and craftsmen who drew inspiration for their work directly from England.

McINTIRE THE MASTER

At the same time, America had its own adequate exponent of the decorative spirit of the age in Samuel McIntire of Salem, who was first and foremost a carver of wood and was never so happy as when working in that medium. His fame as an architect is undoubtedly great but the greatness of his architectural work and its quality of satisfying permanency are due to his consummate good taste in wood carving and his good judgment in its use more than to anything else—indeed, more than to all other elements put together. A McIntire room often possesses the exquisite delicacy of a cameo. The best and most convincing specimens of McIntire's work are, of course, to be found in his native town of Salem, although examples of it are to be found elsewhere, also.

The other contemporary wood carvers never developed as much individuality in their work, but while they drew more directly from English precedents, their performances were almost without exception highly creditable to any place or age. Hundreds of old mantel pieces throughout the Atlantic States attest the skill and taste of their designers and carvers. More extensive manifestations of Adam interior wood carving are to be seen in various old city houses in Boston, New York and Philadelphia among which may be particularly mentioned The Woodlands in the last named city.

All through the 18th Century in its earlier robust types and later types of greater refinement enrichment of wood carving was stowed upon mantels and ornaments, door and window cornices, the capitals of pilasters, the brackets beneath treads of steps and sundry places where carved embellishment was appropriate. The only drop in points of elaboration between the first and second phases was that first the overmantel panel and ant decoration constituted a port of consideration; in the all adornment was lavished upon the mantel itself and the overmantel feature had virtually disappeared as far as any fixed architectural ornament was concerned.

During the period of the Revival much the same generalizations continued save that delicate design disappeared entirely and place came a conspicuous and ponderous. Nevertheless, the Revival carving is not without certain dignity and charm.

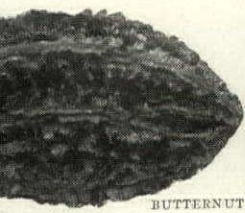
THE CHARM OF ENGLISH

Going back to an earlier period find the exquisite creation graced English houses during the reigns of Queen Anne and her successors William and Mary, when the American Colonists yet become sufficiently well to indulge in the luxury of carving in their dwellings. Inspiration of Grinling Gibbons his school was both opulent and It was wrought in high relief often displayed remarkable cutting and was the very thing to correspond with the rotundity of the mouldings. The broad bevel flush panels perfectly in scale with all details and properly balanced with lighter and more refined it would have been overpowered while they, in turn, would have completely dwarfed and lost withstanding all their boldness and bigness of scale, an example shows these carvings to possess utmost nicety of finish and of execution.

The best examples of this carving are to be seen in English museums, in panelled brought bodily from the other and in the works of reproduction our own architects. The employed were almost wholly flowers and leafage with occasional birds, human figures or mythical creatures. Swags and drops to be the favorite form of ornament. For mouldings the egg device or a succession of acanthus other leafage were general favorites.

Through rooms brought from England and through reproductions, the public has fairly familiar with the interior carving of Tudor and Stuart with its masses of ornament centered about the fireplace mantel, and with the designs times carried around the top room or the head of the panel a kind of frieze. Owing to present familiarity with this is scarcely necessary to dwell further than to observe that akin to the subject of carving subject of turnings and mouldings. Not a few of the old houses period owe the entire charm of their halls and staircases to the considered turnings of the balustrade newel-posts. The question of

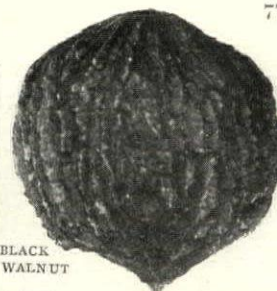
(Continued on page 78)



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Illustration shows Dwarfs fruiting first year after planting

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VAN DUSEN NURSERIES
C. C. McKAY, Mgr., Box B, Geneva, N. Y.

Celebrating the Downfall of Golden Oak

(Continued from page 76)

ings and mouldings is, perhaps, in the estimation of some a relatively small matter, but it must always be remembered that it is the little things that count and they cannot afford to be overlooked. This is a subject that we, in America, need to take very much to heart. In the carving of the Stuart and Tudor periods we find not only modelled work and work in the round, as we do almost exclusively in the phases first considered, but we also find a great deal of the flat work and occasionally instances of scratch carving. The character of the wood was often responsible for the character of the carving and it can be readily seen that oak is a much more obstinate medium and imposes many more limitations than the white pine used in later phases, occasionally with lime wood, which permitted fluidity of line and delicacy of execution that would have been quite out of the question with oak.

ITALIAN INFLUENCE

Italian architectural types furnish a no less inviting field of investigation and we could find copious material in grilles, ceilings and carved doors to hold our interest, but from the types already passed in review and visualized in the mind of the reader certain aspects of the subject should be quite

clear. In the first place, it is that the past supplied abundant precedents to convince the most skeptical that there is an ample field for the revival of the best of the earlier wood carving and that there are well defined types suitable for architectural style. In the place we have seen that the American past supplies us with admirable precedents for emulation. The third place it is clear that the well defined principles upon which the employment of carved decoration is based. We have seen in the practice of the past that the element was invariably applied as a feature of architectural significance. In other words, the past application of carving has obeyed the fundamental law of adorning structure and leaving other parts plain.

Our architects have already themselves of the inspiration by the work of the old interior carvers and we may be sure going to do it still more in the future than they have in the past. Therefore behooves the housebuilder the householder, if he is to bring one more additional source of enrichment to the joy of living, to study the interior wood carving of the past and aid the architect in restoring to its rightful place a resource of which we have so long deprived.

February Furniture

(Continued from page 29)

settee of the type shown which, in this case, is accompanied by a matching chair. In fact, these two pieces are copied from favorite models of one of the most successful decorators. It measures 4' long and has legs of mahogany, and, like the chair, it is shown covered in a fancy chintz with a yellow ground striped in white and black with a gay design of blue and black. The arm-chair comes at \$45 and the settee at \$65. Covered in denim or muslin it is the same price.

Another interesting grouping is shown below. To appreciate it one must see it in its colors and visualize it in place. The small chair, which is of English cottage lines, is painted green with decorations in dull colors, the knobs and rungs being mulberry. On the splat is painted a little lady of Japan standing beneath a cherry

blossomed bough. The very chair bespeaks its comfort—33" over all and the seat is 18" from the floor. It sells for \$11.

Beside it is a little nest of three tables in red or black lacquer. Each has a glass top inserted in the middle. Both frame and legs are of mahogany. The largest table is 12" x 22" high. It can be used in the room or on the porch, or, in fact, anywhere. In fact, in any one of the dozen uses, one finds for a nest of three tables comes at \$27.50.

The bowl on the largest table is of Italian pottery in apple green, it stands on a little teakwood base. The price is reasonable, \$14.



The little cottage chair is painted green with decorations in dull colors. \$11. A three-table nest in red or black lacquer stands beside it. \$27.50. The bowl is of Italian pottery in apple green and stands on a little teakwood base. \$14.

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YOU who love trees for their own beauty or value them for the charm they lend to roadside and lawn, must have often wished deeply for a more friendly knowledge of how to choose and group them best, how to improve the outlook from your windows or make more attractive the approaching vistas of home.

This, then, is to say that at last a book has been written which tells just what you want to know about trees. It is the new catalog of the well-known ornamental trees and shrubs grown at Andorra Nurseries.

"Suggestions for Effective Planting" tells what trees are best adapted by nature for each garden and landscape, what shrubs and trees most effectively group together.

And all this is so beautifully illustrated and conveniently arranged that it is as interesting to read as your favorite magazine. It is not the usual mechanical, deadly dull nursery list. To read it is like going around the grounds with an old, experienced gardener and discussing in a friendly way what the place needs; what evergreens to screen the foundation, what will look best along the driveway or against the ell of the house.

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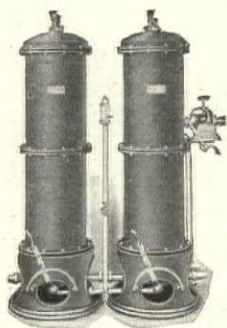
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describing it*

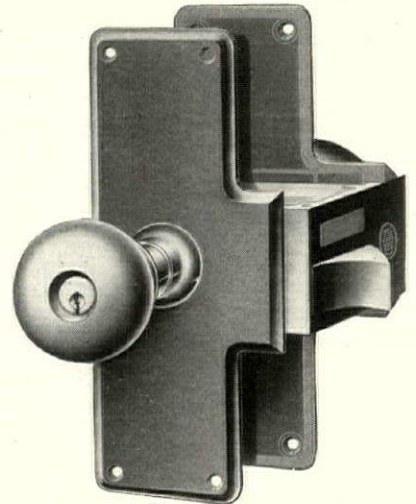
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If you are in doubt about the type of hardware to use in that house, write F. GARDEN Information Service, 440 Fourth Avenue, New York City. We will be in touch with a number of reliable manufacturers whose catalogs you may

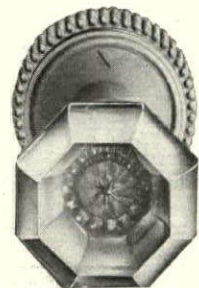
HARDWARE is a detail the average house-builder leaves to the architect or contractor. Not until the house is finished does he realize the degree to which it can make or mar a house. Since the success of a house depends upon the accumulation of such small details, it behooves the prospective builder to give hardware due consideration.

His choice will depend on the nature of the room or the architecture of the house. There must be harmony of line in the hardware. The Colonial door requires one type and the Mission another, with the Spanish still a third. Give your hardware as much con-

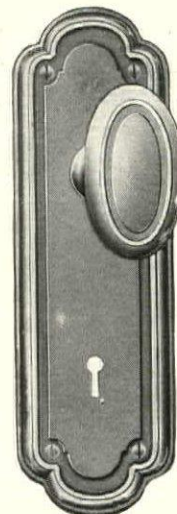


Photos by courtesy of P. & F. Corbin

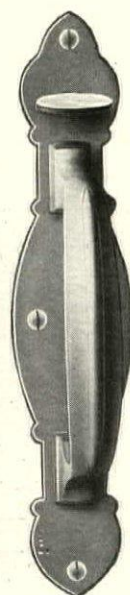
The unit lock, having the key hole in the knob, represents the perfection of mechanics applied to hardware. It is compact and convenient



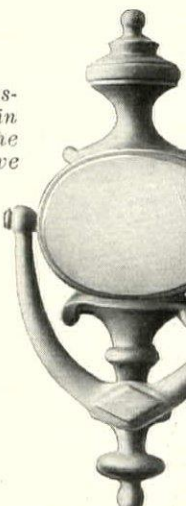
For the inside doors, especially bedroom doors in the Colonial house, the glass knob is a decorative necessity



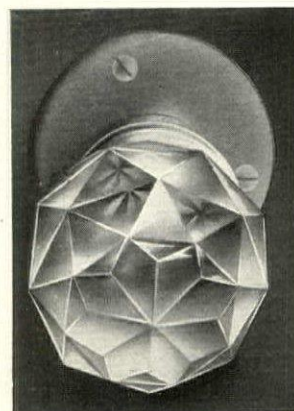
The dictates of modern taste require ornamentation without ornate decoration, the effect obtained in this knob and shield



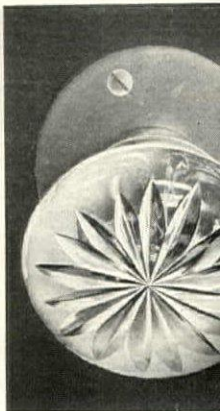
For the bungalow and Mission house comes a simple iron door latch



The knocker is practical and necessary. It comes in a variety of forms, of which the Colonial design is excellent



These modern reproductions of old Colonial glass knobs are better for the refinement in cutting



Made of glass brilliant transparent the newer glass have great decorative value

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Advertise in Our Big March Exposition Number

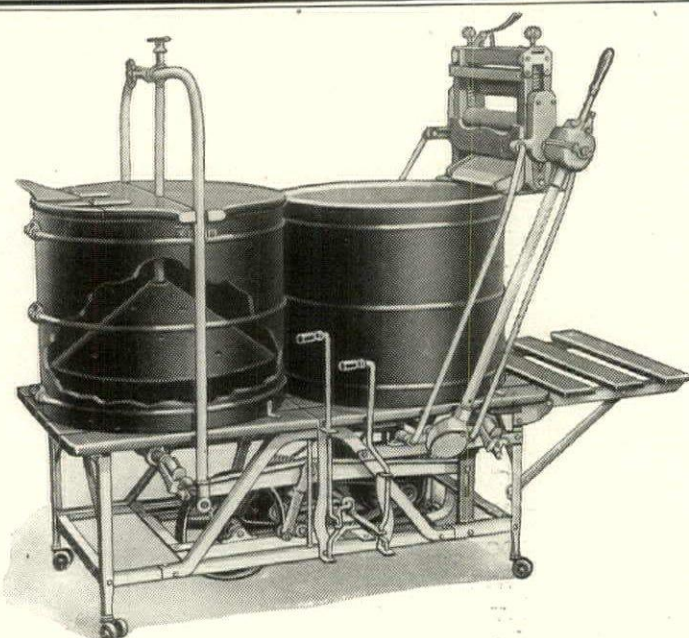
Advertising in our March issue is bound to be productive. It is the best time of the year to push and sell your product. Also there is the advantage of the concerted publicity of the entire building trade, the interest aroused by the Exposition, and the general momentum created by building articles appearing in the magazines. House & Garden will be by far the most helpful magazine, and the most in demand at the Exposition. We expect to sell many thousand extra copies. Advertising forms close February fifth.

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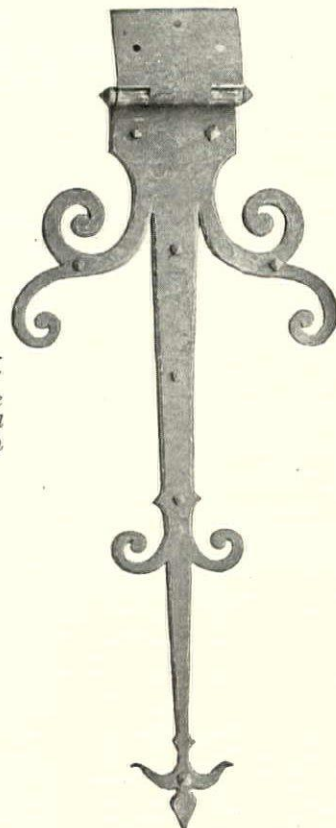
What Is Good Hardware?

Some Colonial Designs in Wrought Iron

Photos on this page by courtesy of Irving Iron Works



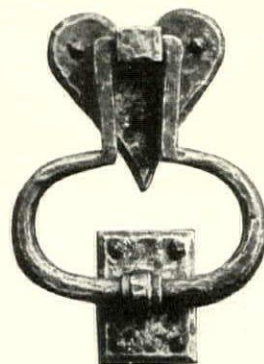
This latch of hammered iron, 7½" long, is suitable for the Colonial door. \$3.50 each



A more elaborate design for an exterior door strap hinge is in hammered iron. \$20



For use on the Dutch door, either inside or out, is this simple strap hinge of hammered iron. \$4 a pair



A knocker of purely Colonial design and workmanship, of wrought iron, suitable for exterior or interior doors. \$10.50



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Haig's Etching of Amiens Cathedral

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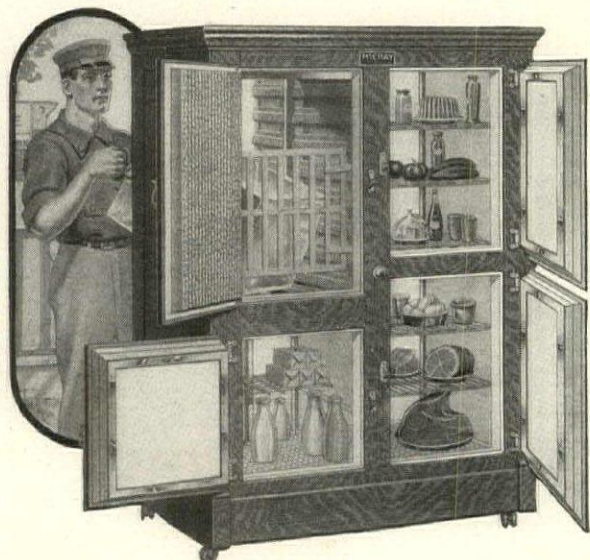
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Homes that Were Built of Pine

(Continued from page 38)

the ancient fences, some of which are very picturesque in their carving and the design of the posts, have been left standing. Few, if any, show any effects of the ravages of time.

WHITE PINE IN ORNAMENTATION

It was not until the commencement of the period of commercial prosperity that ornamental use was considered to any considerable degree. It was then, when ship owners were moved to ornament their vessels, that we find a few of the old-time figure-heads. It must be remembered that the clumsy ships built by the owners rivalled one another in ornamental design, and that each and every one bore proudly upon the prow a figure-head. Some of these have been carefully preserved, and are found today used as decorative features of a modern garden, or peering out from the eaves of an up-to-date home. If they had been constructed of ordinary wood they would have perished long ago, but fortunately for us the endurance of the timber so prevalently used in that day was considered for this purpose. One reason for this may have been that the white pine was soft and easy to carve. The wood carvers of the period had primitive tools, so that the easy working of the wood was essential to the perfect carving of the more intricate designs. Some of these were very elaborate.

Nothing is so picturesque as an old mill, more especially when it has been silent for many years and has become softly weathered and vine-clad. Some of these are found on the shore of Cape Cod and are in as perfect condition as they were when first built. The outer boards were often whip-sawed, while the framework was hand cut, often showing the sign of the adz. These old mills vary in size and use, but they were generally used for the grinding of grain.

The evolution of the porch shows often the date in which the house was built, the first being mere doorways, while with the accumulation of wealth more elaboration and carving were incorporated in their design. Sometimes they were simple Ionic columns, showing ornamentation above. Again, we find only the framework of the door finished with dentation and Corinthian columns. Later on, when the fever for carving and ornamentation had reached this country, the porches designed were often works of art. Out of the white pine were carved realistic grape-vines with their burden of clusters, and it is to this latter type that the architects of today are turning for copy.

PANELS AND MANTELS

Rarely, if ever, can we today find as wide boards as were used for panelings in the olden times. It must be remembered that in those days the trees were so huge that cornice, mouldings or panels could be hewn out of one solid piece. This accounts in a way for the wonderful examples of pine woodwork that are found in Colonial houses. The panels differed according to the fancy of the worker—the pattern-maker, woodcarver and cabinet-maker—each of whom chose white pine for the most exacting uses that wood could be put to. The designs of the old cornices have been copied in many homes of today, and vary in size, some showing mere dentations, while others measure many inches in width and have been worked out artistically to show several different ideas carved in the same cornice. This fact is also true of doorcaps, many of which are perfectly plain, finished only as a frame and casing,

while others are much more elaborate. We occasionally find designs and other subjects in the cap. We note, too, some of these caps show simple, others are flanked by columns, either Ionic or Corinthian.

Studying carefully the fireplaces, we are enlightened further. It would have been hard in a different kind of wood to have wrought out elaborate designs. To be sure, the early fireplaces were bricked in with hand-made rough in mold and topped with a mantel of white pine wood. Ornamentation was fluted or carved. These houses are that show huge timbers of wood, few of which were used in the more elaborate designs. In the more elaborate designs we find a great variety of designs, but they had only a central ornamentation, but this simple, excellent carving, delicately carved in finish. This work was generally by a wood-carver famous of his trade being McIntyre, of Salem, Mass. Wonderful designs have won a high place in the world of art. Times these panels, instead of plain, were wonderfully carved and almost like the framework. In carving, pictures were placed, as they destroy the texture, fail to bring out the texture.

The cornice and panelling that are needed to add richness to the walls of the room. These were panelled to the ceiling, but there was the wainscot only being plastered above, the being generally covered with the rare pictorial papers which were so prevalent in that day. Panelling was in white pine, generally worked out in our own country, yet some of it was brought from foreign lands in the holds of ships which were of the same material.

IN HALLWAYS AND STAIRS

One of the best proofs of the use of this wood is found in the old houses. When examining the balustrade of the boxed stairs are ornamental balusters, each one of the wood of different design, while between the boxes often a chance for carved ornamentation. The posts varied, some perfectly plain, and again wonderful carving. Much work was done by the shipbuilders during their leisure hours, accounts for the nautical designs we often find in the design of the wood used was almost everywhere the white pine, and was more often of mahogany, dark and the light woods being used to evidence the value of the material. The present century builders are turning more and more to the old master builders for copy. This is wonderful at when we note the unity of line and wonderful of proportion. Then, too, we remember that there is a range of subjects that was about by the builders before they relied upon their brains for matter and design.

The symbolism of the pine has been used since early days. The Persian potter wrought in lighter turquoise of his Zoroaster passes his symbol hammed. Wherever the pine is mentioned in literature, one feels the harmonious melody of wonderful whispering of that have been chanted in prose and in our homes.



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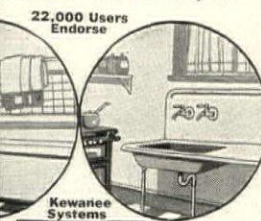
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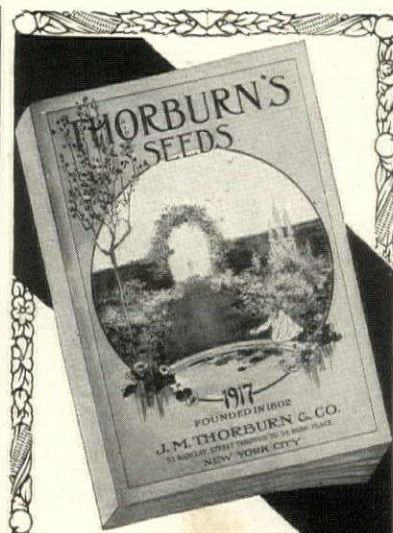
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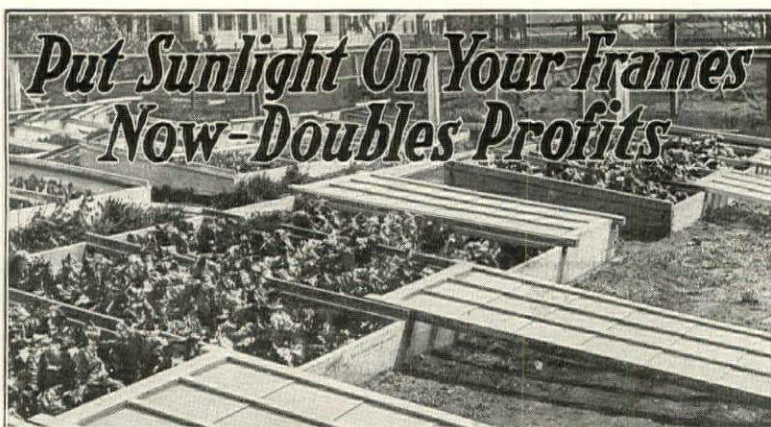
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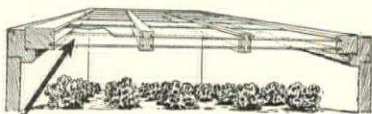
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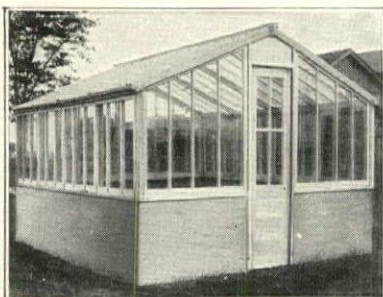


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The Awakening of the Seed

(Continued from page 54)

operate, and what we, as Nature's apprentices, must do to get the results which she succeeds in getting herself. There are rules, to be sure; but in gardening rules are unsatisfactory. There are too many exceptions, and the gardener who will take the trouble to study out the reasons and the underlying principles governing the growth of plants will have "luck" with him—or with her—a greater number of times than will the ruler follower.

WHAT IS A SEED?

Wonderful have been the inventions of man during the last two years for the destruction of life; but the most ingenious shell so far perfected is a crude thing compared with the little shell which a maturing plant shoots into the future, to insure the continuation of life. The automatic timing device by which it is to be exploded when right conditions occur, remains in working order for years, or even decades. The chemical ingredients designed to accomplish the explosion are not only protected by the outer shell, but are packed away in insoluble forms that will keep indefinitely until, when the proper time arrives, and oxygen and hydrogen—in the form of water—are added to them, chemical action of the most complicated kind takes place, and starts the train of physical action and reaction which culminates in the production of an organism capable of sustaining itself and of growth. Merely as an example of an ingenious contrivance, based upon known laws of physics and chemistry, the commonest, most ignored little weed seed so far surpasses anything that Man ever made that he may well feel hopeless in ever trying to compete.

The general conception of plant growth is that the seed merely carries, in some unknown way, the germ of life, and that it is the soil, "the holy earth," that really does the trick when the seed is put into the ground to grow. This is far from being the case. The seed contains within itself elements which certain conditions are capable of transforming into a little plant, complete in lock, stock and barrel. Moisture and a certain amount of heat are the only outside agencies required.

The first thing to fix in the mind, then, when we turn from the study of plant germination to how to make sure of getting results in actual practice, is that the soil is only the medium in which the seed is to be given a chance to do its work, so far as the first stages of growth are concerned. To make sure of germinating our seeds successfully, then, we need a soil that will furnish abundant moisture, and supply it constantly; and, in addition, will not put physical obstructions in the way of the developing seedling, which even under the best of conditions has a tremendous amount of work to do. In addition to that it is of the greatest importance that we supply the degree of heat which experience has shown, in any case, to be the most favorable to the transformation which must take place in the seed.

If you will take a number of good seeds of any kind, and put them in cotton in a glass, with enough water at the bottom so that the cotton is kept constantly moist, and cover the glass almost entirely with a piece of cardboard before you put it in a temperature of from 60° to 80° (less warmth is needed for some seeds), you will find that practically every one will germinate and produce a small plant—roots, stem and leaves.

If you will try this experiment, keep the facts connected with it in mind, when you are putting seeds into flats or seed pans for your plants, and aim to furnish conditions as nearly identical as possible with those given the seed in cotton, you will be certain to succeed. Let us see how it works out.

We want a constant moisture; in order to furnish the soil must have a high capacity for absorption, or be spongy in character. Ordinary garden soil is wholly satisfactory in this respect. We can make it so by adding a little of a more porous natural material, the best grade of commercial peat, capable of absorbing several times its own weight of water, while the garden soil will absorb only about its own weight. You can rely upon it, therefore, the advantage of the peat in the compost in which you start seeds one-half to two-thirds humus mixed with the soil. Humus is usually the most desirable and convenient thing to use, or chip dirt can be used in its place, if you can get them ready.

PROPER MOISTURE SUPPLY

The next problem is that of keeping the soil moist, particularly the surface where the seed will be forming. If you have the cotton in the glass in which you were experimenting with seeds, you will find that after the root has pushed out of the soil, the tiny stem had pushed out of the soil, you would have just seen the seedling. Frequently does happen when the seed starts in the soil. The seedling, the little plant begins to develop—and then the supply of moisture gives out and it dies in a few days. The object in covering the seed with cardboard was to keep the soil of the cotton, and the air in the flat as well, saturated with moisture. A pane of glass put over the pan or the flat in which you are starting your seed will do the same result. It forms a moisture forcing frame, preventing the air about the seedlings from drying out by coming in contact with the drier atmosphere of the room. The frame in which the seeds are started. It should, however, be put on quite tight, as it is to have fresh air as well as moisture available for the plants.

If you mix up a soil such as described, give it a thorough watering some hours before you put the seeds in, keep it covered with the glass, and you will find that most seeds will germinate before it is necessary to water them again. If watering is necessary, it is only the soil that is dry, and a small amount of water supplied with the finest spray you have, will be sufficient.

PLANTING THE SEED

Each little seed that germinates is a herculean task sending it up through the covering of the soil. The strength of the sprouting seedling, in proportion to its size and weight in pushing up and throwing aside the soil in its struggle up to the light, is one of the greatest marvels of the marvelous business. In cotton, Sandow was a puny weakling, yet many gardeners throw a heap over their seeds a year or so, soil through which there is a possibility of their being able to grow.

The character of the

(Continued on page

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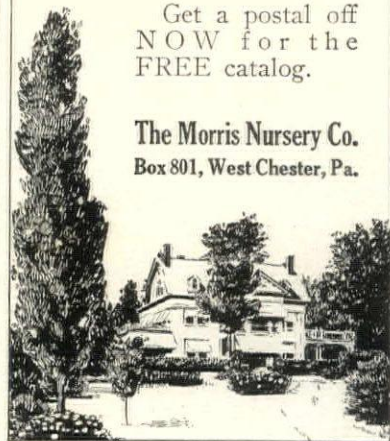
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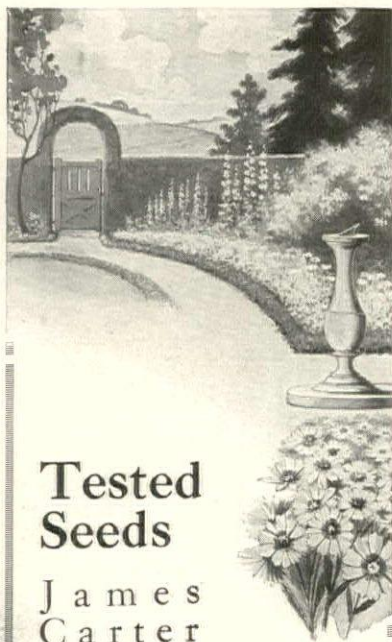
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Carters
Tested Seeds

The Awakening of the Seed

(Continued from page 86)

which the seeds are covered is important as well as the amount. In the light, sandy soil of the table lands of higher Colorado, the Mogui Indians plant their seeds of corn from 13" to 14" below the surface! A soil not only light but one that will not crust or crack is desirable. The humus or leaf mold mentioned above is of this character. For this reason, as well as for its moisture absorbing qualities, it is useful in the soil for seeds.

While a continuous supply of moisture is necessary, a surplus is likely to prove fatal. Ample drainage should, therefore, be provided in the bottom of the flat or seed pan. Place a layer of sphagnum moss in the bottom of the pan or flat, with perhaps some broken crocks under it before the soil in which the seeds are to be sown is put in. The soil should be packed down lightly and firmed around the edge so as not to leave any air spaces. But in order that there may be a space between the pane of glass placed over the flat and the level of the soil in the flat, leave the soil 1" or so below the top of the sides of the flat.

Small vegetable seeds and the medium size flower seeds should be covered $\frac{1}{2}$ " to 1" deep. Very small flower seeds may be sown in miniature drills or trenches made with the end of a lead pencil, or merely scattered on the surface, covered with a sprinkling of leaf mold or humus and pressed firmly into the soil with some flat object such as a bit of board. As the little seedlings will be transplanted as soon as they are large enough, they can be put in rows 2" or 3" apart. This is usually better than scattering them broadcast, although that method is all right if it is carefully done and the seed evenly distributed. Larger seeds—those the size of a pea or bean—can be covered from $\frac{1}{2}$ " to 1" deep.

CARING FOR THE SEEDLINGS

The seed itself supports or forms the little plant until it has developed to where it is capable of supporting itself—provided sufficient moisture, light and heat are available—the character of the soil greatly influencing the root development. If food conditions are favorable, the root system will develop vigorously; if they are not, the roots will start out in search of more favorable feeding ground. Plants which are to be transplanted, therefore, should not be started in a flat or pan in the bottom of which a layer of old, rotted manure or rich compost has been placed. A fairly rich garden soil, mixed with humus, will give good conditions for the immediate development of roots, making plants which will be ready to transplant early and easily.

Moisture is as necessary for continued growth as it was for germination. However, the less frequently one has to water to keep the soil moist, the better. Having the foliage and the surface of the soil wet is one

of the causes of that *bête noire* of gardeners, the "damping off" or mysterious death of seedlings. Unless the watering is very carefully done, the little seedlings may be more or less knocked down in the process. The safest way is to have a large pan in which the flat or seed pan can be partly immersed, the soil getting wet from the bottom up, until the moisture just begins to show on the surface. In this way the soil can be much more thoroughly soaked than from above, and there is no danger of injuring the seedlings. Care must be exercised, however, not to overdo this watering, as the soil should not be allowed to get soaking wet.

SHORT CUTS TO GERMINATION

Some seeds, as we have already seen, have hard casings or shells. Nature, who does not have to be in a hurry, takes care of these in her own way, but the impatient gardener, anxious for immediate results, takes a short cut by using a knife or a file to start the process before he plants. Cannas and other hard seeds will germinate more quickly if they are carefully slit or filed part way around so that the expanding seed within can readily force them open. In doing this be careful not to touch the "eye" of the seed. Soaking in warm water for several days before planting will also speed up germination. This is done with slow germinating seeds such as celery and parsley, as well as with the hard shelled ones.

While light is not essential to the process of germination, the little plants, as soon as they reach the top of the soil, should at once be put where they will get all the light possible. Otherwise they will grow up tall and spindling, and in a short time be worthless. To keep them growing rapidly and to have them strong and stocky, the soil should not be allowed to get dry, and the more fresh air that can be given them the better, so long as the temperature is kept up to that required by the kind of plant being grown. Where it can be followed, the method of sub-watering already described is far preferable to the use of the ordinary watering can, until the plants are large enough to transplant.

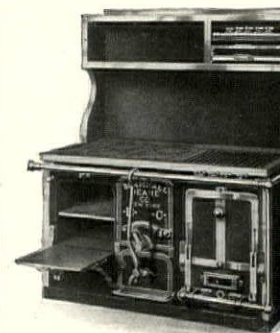
If plants are started near a window they should be turned occasionally to keep them from becoming lop-sided. If they have come up so thickly that they begin to crowd at once, they should be either thinned out immediately or the surplus snipped off with a small, sharp pair of scissors, so as to leave plenty of room for the others to develop. A dozen good plants will be of more use to you than fifty poor ones that have been crowded.

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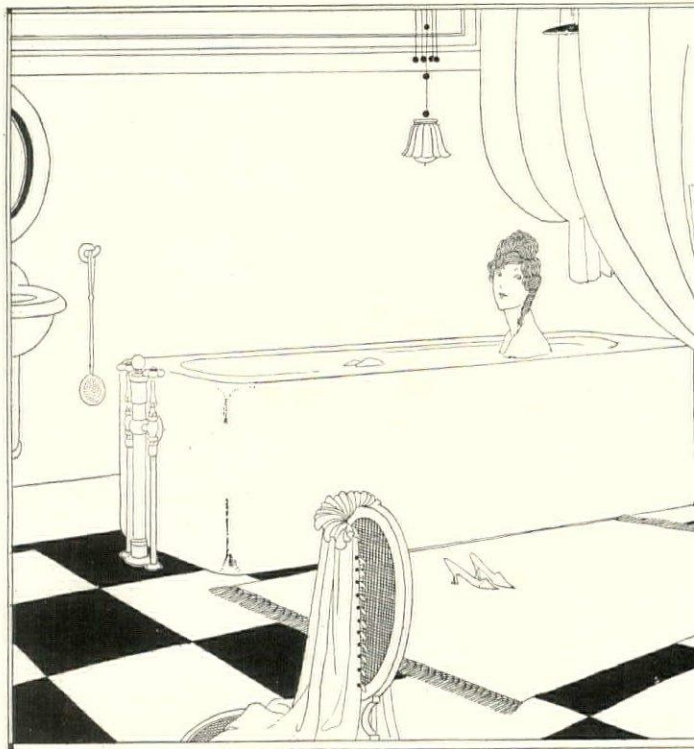


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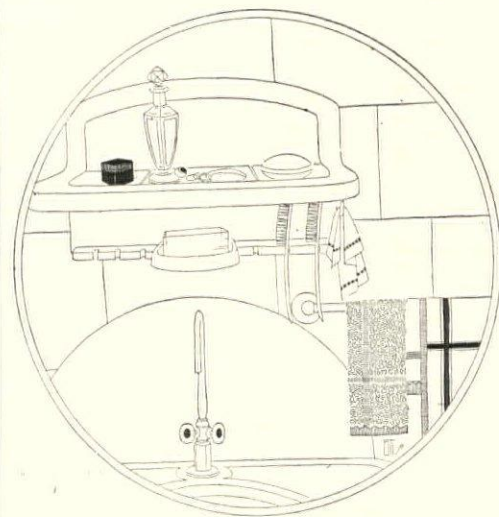
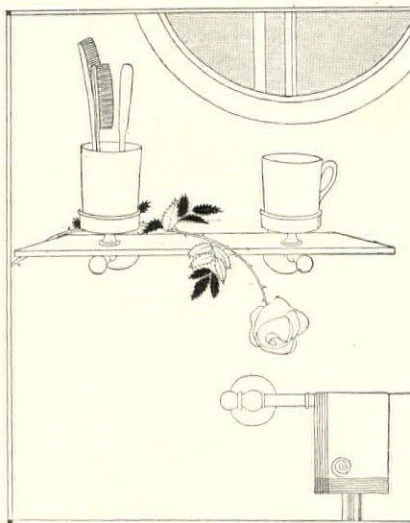
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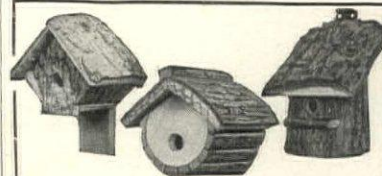
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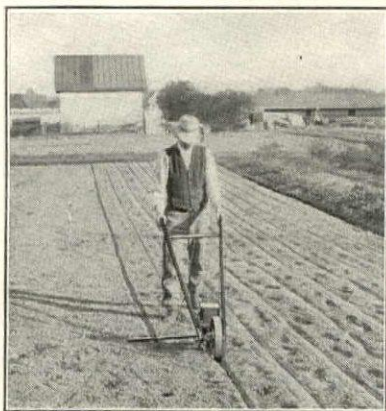
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PHILADELPHIA

Outland Fruits for Inland Gardens

(Continued from page 43)

long tap roots. For this reason only young, small plants should be used. When mature, the trees usually are from 20' to 30' high, though they do reach to 80' or thereabouts when crowded in the forest. Their preference is for a spot that is fully exposed to all the sunlight there is, in a soil not wet but rich and deep and warm. Laden with its translucent fruits that seem about to drip from its boughs like a thick flowing amber, the persimmon tree is a lovely sight, suggesting the plum in sufficient measure to account for its other name, date plum. For my own diversion and satisfaction, I am trying a specimen of this tree on a wall, being a great believer in wall fruits and also a strong advocate of the decorative quality of trees handled thus.

Of course, everyone tries eating a persimmon before it is ripe—once! Speaking of this, I can only say that it is my belief no one can appreciate the ripe persimmon who has not set his teeth into the unripe; therefore, go ahead and try them!

TWO OTHER FRUITS

Mulberries are unquestionably hardy, being native to the temperate regions of the world generally. The variety cultivated for silkworms to feed on is *Morus alba*, while the fruiting mulberry is *Morus nigra*. Our native *Morus rubra* also has been used to produce fruiting varieties. But generally, the mulberry has been planted here as an ornamental tree alone, either in its natural form or grafted high on Russian stock, when it becomes a weeping specimen. Such specimens are cunning arbors and playhouses for either kiddies or grown-ups.

Morus alba, the white mulberry, is naturalized along roadsides in the East, where mulberry culture was undertaken on an extensive scale a hundred or more years ago. Its berries are extremely sweet and usually white, though sometimes a tree with dark purplish or almost black fruits is seen. Do not judge the cultivated fruit by these seedlings, however. Get New American or Downing's Everbearing and realize what it means to have berries that "melt in your mouth." The Downings especially have a winey flavor that sets them apart from all other fruits. They are purplish, while the Everbearing are almost black. They will do well on practically any soil, even that which is very poor and gravelly, located on barren slopes.

While the quince can hardly be called an uncommon or little known fruit, it is so seldom found in market or anywhere but in very old gardens that I have thought it well to call attention to its merits. Of course, no one can eat a fresh quince in his hand; or if he could, he does not. But as a cooked fruit there are few things that equal it in richness and distinctive flavor; and, of course, quince marmalade is one of the most ancient of delicacies. Quince jelly, too, used to be highly prized and would be today if quinces were available to make it.

The orange quince is a bright golden variety that is very productive and ready in October; Champion is large fruited with tender flesh—an excellent keeper, and it bears very young; Meech's Prolific is a particularly beautiful variety that is very fragrant, and early.

The soil that quinces like best is rather heavy and should be retentive of moisture—what is commonly called a clay loam; yet it should be well drained, for best results. They

are shallow rooted trees and ought never to be uncovered over their roots during winter. In orchards a cover crop is always planted underneath the trees; in home grounds they may be allowed to grow as any small tree or shrub, with the lawn extending right up to their boles. Few shrubs are more lovely, either in bloom or fruit, than the quince, for added to the beauty of the flowers—these are like greater apple blossoms—and the golden fruit, is the extremely picturesque habit of growth.

FIGS AND KUMQUATS IN AMERICA

The classic fig has been fruited in Michigan, unprotected save by a high board wall enclosing the trees in winter; but usually it is not attempted north of Philadelphia. What has been done, however, indicates what may be, if one has a mind for fresh figs with cream on summer mornings. A great deal has been written and said and believed about the fig insect, a little wasp whose sting is supposed to be necessary to the formation of fruit in certain species, and this insect has been introduced to the fig orchards of California. As a matter of fact, it is not the sting of the insect but its presence within the fruit that is needed, and its function is the same as the bees' on ordinary blossoms; that is, it aids pollination. It is necessary, as a matter of fact, in some varieties and not in others.

Probably no other plant has its life processes so interwoven with the life of an insect as this same fig. In its wild state it bears three crops of fruit, two of which are barren of pollen and produced solely for the benefit of the little wasp aforementioned. This wasp lives and moves and has its being generally in the wild fig (*Ficus carica* var. *sylvestris*) of Asia Minor, usually known as the Capri fig. But leaving her native home, the female of the species—the male is wingless—cuts her way into the half grown fruits of the Smyrna fig (*Ficus carica* var. *Smyrniaca*) through certain interlocking scales which protect this fruit's apex, losing her wings as she passes in; and there she presumably lays her eggs and then perishes, her tiny body being absorbed into the fruit as it grows. It is not, indeed, certain that she does lay her eggs before death overtakes her; if she does, these too perish; and were it not for the Capri figs, on which certain of the wasps remain notwithstanding the proximity of the Smyrna variety which is so potent to draw certain others, the whole race of these marvelous little creatures would perish in a single season. It is altogether one of the greatest marvels of the insect world, and taken in connection with the two extra crops of the wild fruits, constitutes a provision of Nature for the persistence of species that is without parallel.

The fig which it is advisable to select for planting as a garden specimen does not belong to this variety, however, so the absence of the wasp need give no concern to the gardener. This is the white Adriatic, used largely in California for drying. It is rich in flavor and sweet, its flesh being yellowish white. The Blue Genoa is another variety of great merit.

Probably the only way of wintering that is fairly certain to be successful north of the fig's natural limits, is to lay down the trees in the autumn and cover them with earth. In order to do this conveniently the trees ought not to be larger than good sized bushes. It seems to have been more

(Continued on page 94)

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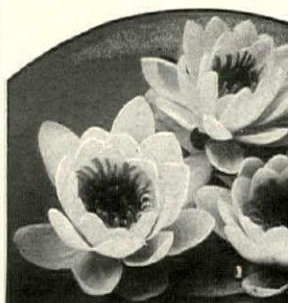
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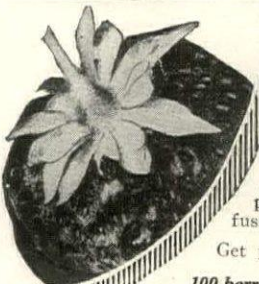
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Outland Fruits for Inland Gardens

(Continued from page 92)

satisfactory in its results than wintering indoors; but if all else fails, there are varieties of this delectable fruit which may be grown in tubs and which will furnish the table with this greatest of fruit delicacies. I say greatest of delicacies advisedly; for even in California where fig raising is an industry, prime fresh figs are not often found in market. The fruit is tender and cannot stand shipment; and so, like the finest fruits of all kinds, the only way to enjoy it is to grow it.

The Kumquat already spoken of is of simplest culture indoors, thriving in a light sandy loam. Rather than handle and transplant this in spring and fall, plunge pot and all into the earth during the warm days of summer, if you desire to use it as a garden specimen.

AS TO NUT TREES

Of the nut fruits, not one but is highly desirable as a tree and equally desirable for the nuts. Walnuts, both black and English, which are respectively *Juglans nigra* and *Juglans regia*; hickories, which include the pecans—these doubtfully hardy, although varieties have been tested that it is claimed will grow and thrive in the northern States—hazels and filberts, which are simply varying forms of *Corylus Avellana*, and chestnuts are all quite as worthy of being used just for their effect as are any of the regulation shade trees commonly used everywhere.

The chestnut alone is under attack owing to the prevalence of the blight which is killing it throughout the land, in both its wild and cultivated state; but the Japanese chestnut is usually resistant to this blight. Trees may be protected by spraying with a solution of sulphur, but this is easily as an apple tree is sprayed against pests, but forest trees because this is not possible. There is not a variety that is sweeter than our own American *Castanea Americana*; The Japanese *Castanea crenata* improves with cooking, some of its varieties is exceptionally sweet; the European chestnut (*Castanea sativa*) is more susceptible to leaf disease and fungous rot, generally than our own, so it is wise, at the present time, to plant As certain of its varieties furnish great nut meats which the chestnut refer to as *marrons*, and as others have been a common food for many years, it seems fortunate that it should not be here just for the sake of the exceptional nuts. With careful attention to spraying, I see no reason it should be omitted, although it can grown varieties of the Japanese species are showing such excellent and splendid size that it hardly worth while to undertake raising species of such doubtful quality far as resistance to disease concerned. Paragon is a variety fine in flavor, early and very productive. It is listed in the catalogue some of the prominent nurseries.



The Care of Household Utensils

THE life of housekeeping utensils may be greatly prolonged, as well as the working facilities made easier, if the implements are properly cared for and cleaned.

If when tin ware is new and before being used it is rubbed well over with lard, then placed in the oven for ten or fifteen minutes, it will never rust. Be sure that tin ware is thoroughly dry before putting away, but do not hasten the drying by placing it on the top of the stove, as this darkens it and sometimes melts it. Tin ware may be cleaned successfully with dry flour rubbed with a newspaper, or by dipping a damp cloth in powdered borax or common soda and rubbing briskly.

Tea pots or coffee pots that are discolored on the inside can be cleaned by boiling them in a strong solution of borax.

If food has burned in the bottom of an agate or granite saucepan, do not attempt to scrape it, as this is apt to crack and chip the enameled surface. Fill the pan with cold water, add a teaspoonful of washing soda and heat to the boiling point, when the burned parts will be sufficiently loosened to cleanse easily. If enamel ware is dried on the stove it will be apt to chip, caused by heat expansion.

Wooden ware should be washed in hot soapy water and dried thoroughly away from the fire. Table tops, bread boards and meat boards, may be cleaned by rubbing the way of the grain of the wood, with a damp cloth or brush dipped in fine sand or powdered bath brick. Carefully rinse afterward with

warm soapy water and stand up.

Copper and brass articles may be cleaned by dipping a cut length of salt and rubbing the stained surface of the metal briskly. Rinse in water and dry with a soft cloth.

Tiling should be cleaned by scrubbing off with a cloth wrung out of water. Much scrubbing and water will in time loosen the tiles of tiling and dislodge the sections.

Nickel stove trimmings are brightened by being washed with warm soapy water in which a kerosene has been dissolved.

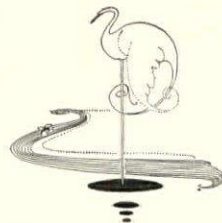
Rusty knives or stained knives may be cleaned by shaking a little g bath brick on a damp cloth and rubbing the blade of the knife thoroughly. The handles of many knives loosened by pressing too hard on a cleaning board while scouring. Never put the handles of your knives in hot water.

If you rub your flat irons on a fine piece of cloth they will always be smooth and free from rust.

Willow ware, such as clothes racks, light chairs, etc., is successfully cleansed by washing with water in which a handful of kerosene has been dissolved. Use a brush in order that all the crevices may be reached.

If your new broom is soaked in strong water in which a handful of salt has been thrown, it will to the bristles and the broom wear longer. This is a little trouble, but the broom are worth while.

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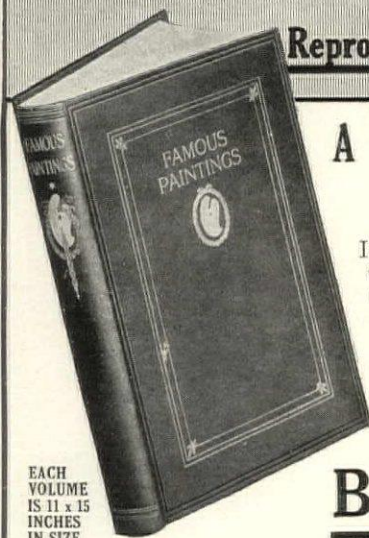
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Keeping Cut Flowers Fresh

S. LEONARD BASTIN

NOWADAYS when flowers play such an important part in the decoration of the house, the care of cut blooms is a matter worthy of serious attention. There is little doubt that an enormous number of blossoms is wasted, simply owing to the careless manner in which they are commonly treated.

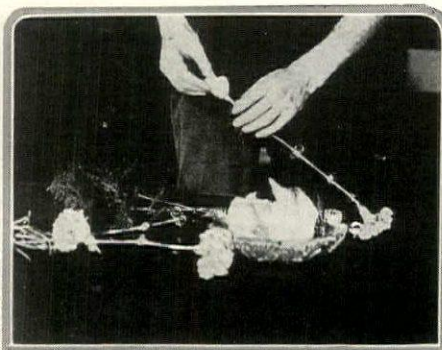
Whenever possible, flowers should be gathered in the early hours of the morning before the dew has disappeared; it will be found that these specimens last longer than those which have been exposed to the sun for hours, unprotected by the shining drops. When buying flowers at shops try to secure those which are newly opened. Many blooms are truthfully described as freshly gathered, yet they will not last for any length of time because they have been fully expanded on the plant for days. A little experience will enable the buyer to distinguish between those which are newly open, and those which are really old.

REGARDING STIMULATION

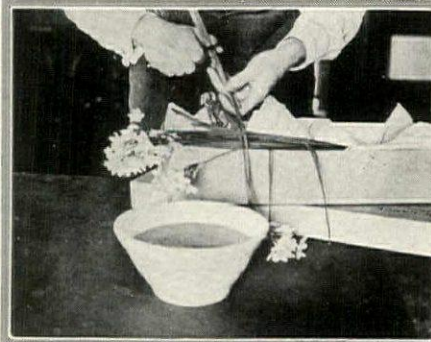
It goes without saying that all flowers in vases should be provided with fresh water daily. Wherever the stalks are of a woody nature it is an excellent plan to pare away a few inches of the outer skin; this induces a free absorption of moisture. Soft stalks may be split upward to bring about the same result. All cut flowers should be kept out of sunny windows, as the hot rays are apt to fade the blossoms very quickly.

By adding carbonate of soda to the water in which the flowers are placed, in the proportion of a teaspoonful to a pint, it is possible to lengthen the life of cut flowers. The action of the chemical tends to increase the power of absorption in the cells of the plant. A weak solution of camphor and water will have a similar effect. To keep the water sweet and clean it is an excellent practice to add a small lump of charcoal to each vase.

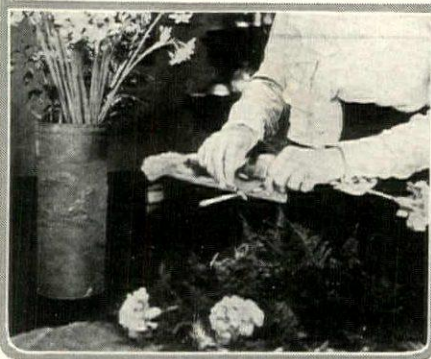
Sometimes flowers are received in a very faded condition, but these need never be thrown away without attempting to revive them. If the blossoms are simply languishing because they have been out of water, it is possible to restore them effectually to their proper condition. First of all, cut a little off the ends of the stalks, then secure a bowl of very hot water (not quite boiling) and plunge the stalks into it. Transfer the whole to a dark cupboard, and examine in about an hour. You will find that



Small wads of cotton, soaked in salt water and wrapped around the stems, keep bouquets fresh



If the flowers are received in poor condition, cut off the stem ends before plunging in hot water



In the case of hard-stemmed sorts, scraping away the outer skin allows the absorption of water

the flowers have revived wonderfully and are ready for removal to the vases. Even should the flowers be rather old, they may be stimulated by the addition of salt or camphor to the hot water.

LONG-TIME FRESHNESS

Where it is desired to keep flowers in a fresh condition for a considerable period, the following plan is recommended: Obtain a shallow dish and cover the surface with 1" or so of damp sand. Now get a glass shade (wide-mouthed jam jars would do well in the case of small flowers). The flowers must be gathered in good



Before and after the hot water and dark cupboard treatment as applied to tulips



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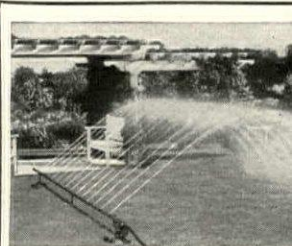
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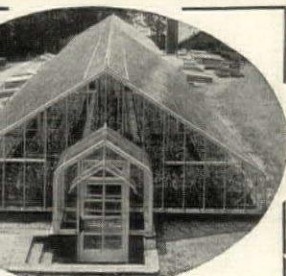
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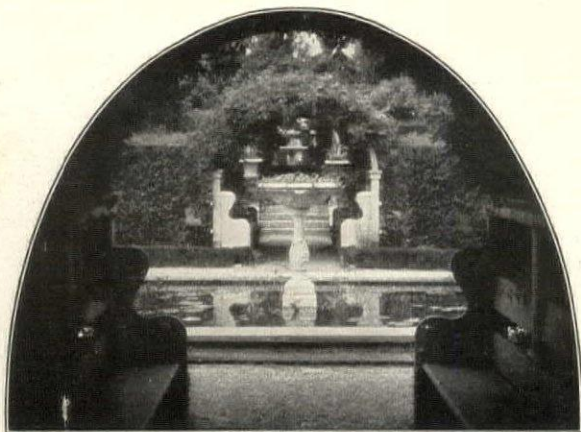
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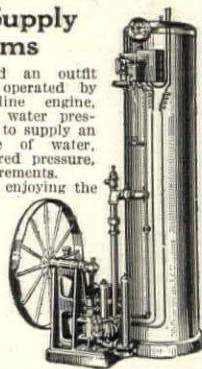
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Keeping Cut Flowers Fresh

(Continued from page 96)

The flowers must be gathered in good condition and should be newly opened. Cut the stalks neatly and, where they are woody, pare away a little of the outside bark. Next stick each blossom into the sand, taking care not to crowd the flowers too closely. Last of all, cover the blossoms with the glass shade, and remove the whole arrangement to some cool, shady place.

Every three or four days the flowers should be examined, and if there is any sign of mould the following steps must be taken: Secure a wad of cotton wool and on this put a few drops of carbolic acid or formalin; then place this under the shade with the flowers. The mould will disappear rapidly and is not apt to return.

Flowers treated in the manner described will be found to keep in good condition for weeks. Flowers with very thick petals, such as orchids and the blossoms of many bulbs, may be preserved in fresh condition for a long while by immersion in water. Indeed, it is a rather good plan to make use of the blossoms in the house during the day, and then to place them in bowls of water for the night, rearranging in the morning. Of course, it is understood that the whole of the flower is put under water—not merely the stalk end. Blossoms with thin petals do not stand this treatment well, as the moisture is rather apt to turn the flowers brown.

MAKING UP BOUQUETS

When making up bouquets a few precautions should always be taken to prevent the flowers drooping quickly. In the first place, it is important not to gather the flowers and use them straight away. In all cases the blossoms should be allowed a few hours in water. This is on account of the fact that newly cut flowers flag for a while, but after a spell in water they stiffen out and then are not so likely to droop.

After making up the bunches the following treatment is recommended: Mix up a strong solution of salt and water, and in it soak some pieces of cotton. These pieces are then wrapped around the ends of the stalks and covered with foil. In case of flowers with very hard and woody stalks it is not easy to induce the absorption of water. Try to retain any moisture the blossom may already have. A good plan is to close up the open end of the stalk with a spot of sealing wax. If it is easier to arrange, the same effect may be secured by dipping the end of the stalk into liquid candle wax.

Remember always that in a growing flower there is a constant movement of moisture from the roots upward through the stalk. We cannot approximate this when the flower is cut and left out of water, but we can at least retain such moisture as is already there.

MECHANICAL AIDS

A large number of flowers come to grief not so much because they fade, as on account of the fact that in heated rooms they open very fully and drop their petals. This is particularly so in the case of roses which are apt to open suddenly. By the adoption of a little mechanical device this is easily prevented, and the rose may be kept in good condition. We shall first need two pieces of wire about 4" in length. Push these through the base of the bud at right angles. Then turn

down the wires and twist the ends around the stalk of the flower. When this has been done, the base of each petal is firmly held by the wire and it is impossible for it to fall away. If the wire is thin and the work skillfully carried out it is impossible to see that the rose has been mechanically treated.

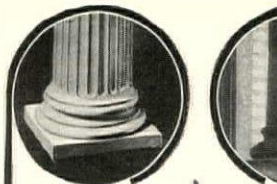
Carnations are very apt to burst open, and on this account it is a common practice among florists to enclose the calyx with a rubber band. Where this has not been done the bases of the blossoms should always be bound with wire to keep the petals from scattering. Some flowers, such as the azaleas, are in the habit of casting their petals long before these are really faded. Where this is the case, it is a good plan to place a spot of gum at the base of each bloom. This will prevent the falling of the blossoms, and there is no reason why the gumming of the flowers should ever be noticed. In the case of all cut flowers it is important to remove withered parts at once; faded petals often become mouldy and this, of course, tends to destroy the blossom.

PACKING FLOWERS TO SEND AWAY

Many flowers come to grief in the mail through improper packing. It cannot be too strongly emphasized that blossoms fade owing to the fact that they lose moisture which they cannot make good. Thus, if the blooms are thrown loosely into a cardboard box they will soon be withered quite apart from the damage which arises from the knocking about which they undergo. Unless they are well made of stout material, cardboard boxes are not suitable for sending flowers on long journeys. It is far better to pay a penny or so extra postage and use a wooden box. A quantity of thin tissue paper should be at hand, and it is also an excellent precaution to make use of the wads of cotton soaked in salt water for binding around the cut ends of the stalks. This should be the only moisture allowed in the box, as it is bad practice to sprinkle water over the blooms; the liquid settling in spots on the petals sometimes disfigures them.

The box should be lined with tissue paper, and in the case of very delicate flowers such as forced lilies-of-the-valley, making a journey in winter, protect the blossoms with sheets of dry cotton. Short of actual crushing, the more flowers in the box the better. Everything should be done to prevent loss of moisture and also knocking about. If there are not sufficient flowers to fill the box, the space must be taken up with sheets of paper, or better still, cotton. It is well to remember, if paper is used, that it will crush somewhat during transportation. Therefore, be sure that you put in enough to allow for this shrinkage.

Many people, in order to make the time in the post as short as possible, put off packing their blossoms until the last moment. It will then be done hurriedly and probably badly, with the result that the flowers reach their journey's end in wretched condition. It is a golden rule in packing flowers to allow plenty of time and to remember that the saving of a few hours on the journey will not make up for bad packing. As a matter of fact, if the blooms are properly packed they should not come to much harm even in a journey of twenty-four hours.



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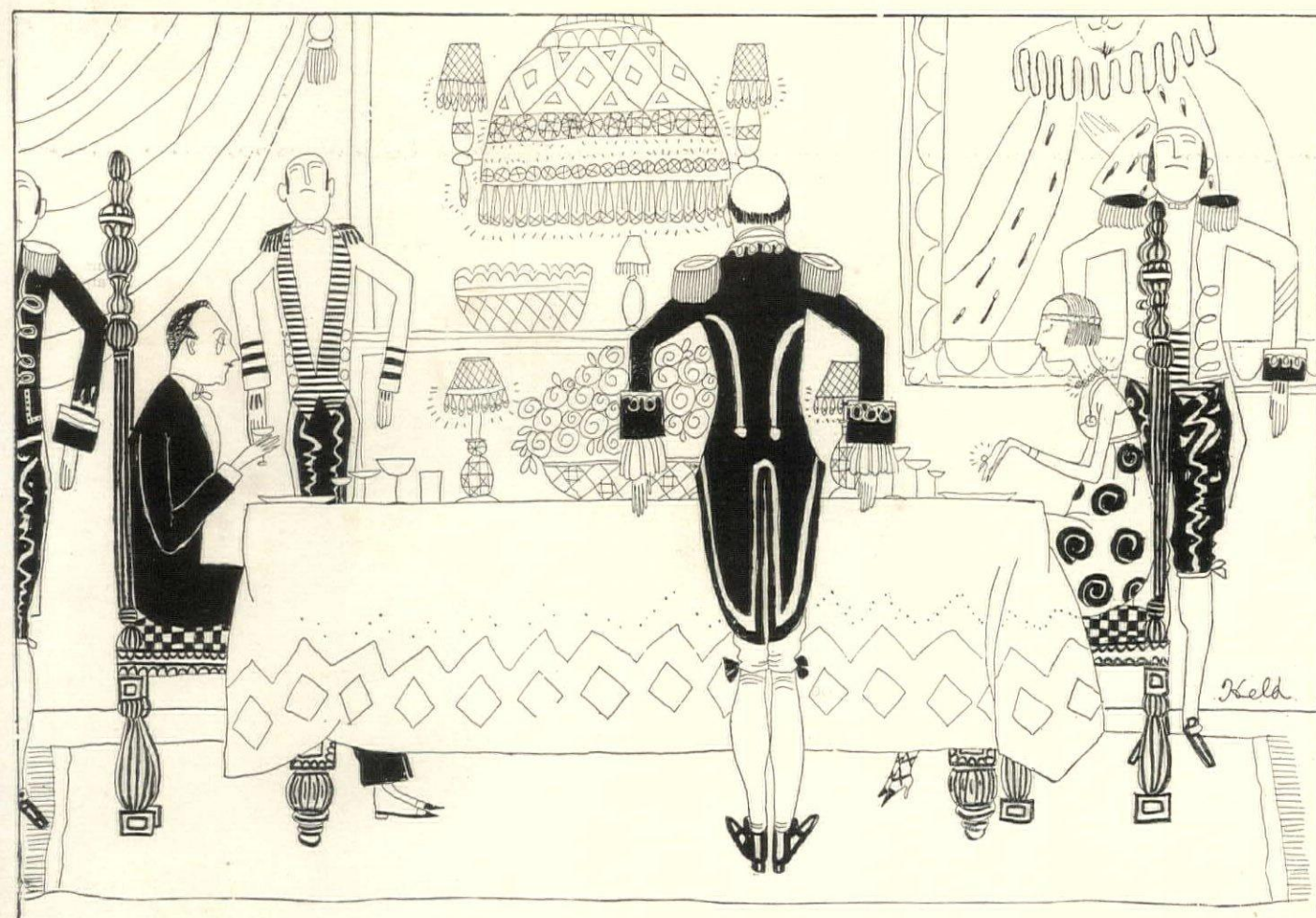
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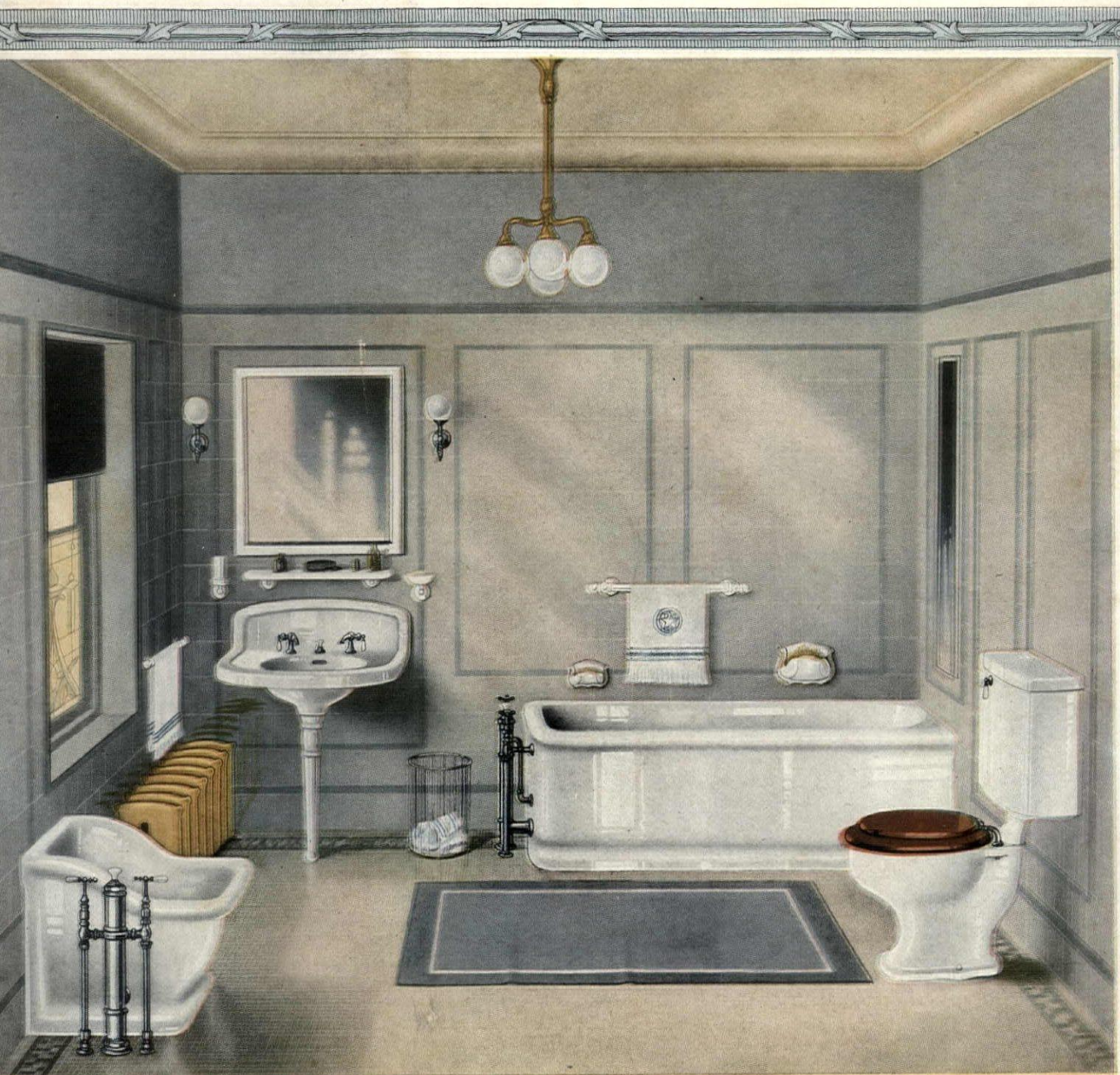
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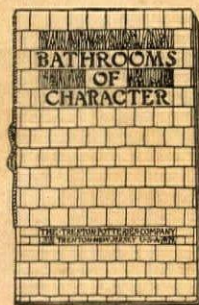


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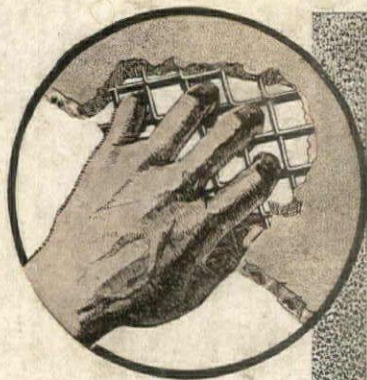
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